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CINEMA Papers

JANUARY 1990 NO. 71

YOUNG EINSTEIN

START LAUGHING
THIS IS SERIOUS

ESTABLISHED 1971 BY RONALD AND ROBINSON MCNAUL



LAST TEMPTATION OF CHRIST

DAVID CRONENBERG DOUBLES UP

FILM AND ARCHITECTURE

CO-PRODUCTIONS

PHILIP BROPHY

FILM SOUND

SPECIAL ROUNDUP

1988'S FILMS IN SUMMARY

TECHNICALITIES: ARTHUR AND CORINNE CANTRELL AND THE DEATH OF FILM / DANIEL HOWLAND SHOUTS! THE MINI-SERIES AND AUSTRALIA'S CULTURAL CRINGE / FILM FINANCE USERS GUIDE: BIRTH BOOM / FILM AND BOOK REVIEWS / PRODUCTION SURVEYS / CENSORSHIP RATINGS

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Director of Photography, *White Mischief*

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Peter Bradley

Scott Murray

MARKET SALT

Sylvester

REVIEWS

Ian Robinson

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CONTRIBUTORS

CHRIS REED is a lecturer in Cinema Studies at Deakin University, 3000. RAND THOMAS is a Research writer on film and editor of the Melbourne office of the National Film and Sound Archive. PHILIP BROTHIT is a Brisbane-based film writer and a former editor of *Philip Brothit's Melbourne*. STEPHANIE BURBURY is a freelance writer living in London. ROLANDO CAPUTO is a reader in Creative Studies at the UNSW, Kensington, NSW 2044. TOM COLETT is a freelance writer on film. MARK COLETT is a reader in Creative Studies at the UNSW, Kensington, NSW 2044. TIM COLETT is a lecturer in Film Theory and Criticism at Macquarie College of Advanced Education. STEPHEN COLETT is a lecturer in History at the University of Queensland. PHILIP HAWKER is a film and television producer specializing in special effects. MICHAEL F. HAY is a freelance writer on film. PETER JARRELL is a freelance writer on film. PETER JARRELL is a member of Camera Obscura. ROBIN MARSH is a freelance writer on film. ADRIENNE PARR is a film and video producer. ADRIENNE PARR is a producer film editor. VICKI RILEY is a freelance writer on film. WILLIAM D ROOTT is a lecturer in Cinema Studies at La Trobe University, Bundoora, Victoria. TIM SAYER is a lecturer in Media Studies at Monash University of Technology, Melbourne. LYNDON SATER-JONES is a film lawyer. PAUL SCHUTZE is a composer.

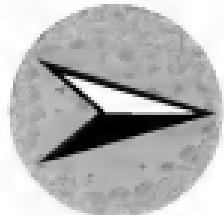


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BRIEFLY

THE MERGER

EDITORIAL



THE WINNERS of the "Pack Up Your Bits" competition, who will receive a valuable *Pack Up Your Bits* barrel and a copy of Joe O'Connor's *Cinemas Plus*, courtesy of *Crit*, and *Screenplay Australia* are Laura Bradley, Charles Azard, Michael Ashton, Rock McRae, V. Gordon, Tony Galante, Helen Baker, R.L. Stanley, Peter Gough and Margaret Bennett. The question they had to answer was: *What offence did Uncle Jerry serve a jail sentence?* The correct answer is: *For defiling library books*.

THE WINNERS of the 1988 API Awards were: silver laureate: *The Navigator* (short director: Robert Ward) • *The Navigator* (short screenwriter: Natasja Glazier) • *The Navigator* (short actor: John Waters) • *Backward of Broken Dreams* (short supporting actor: Tim Russell) (juliet)

• *Short supporting actor:* Ross Grange (silver award: *Broken Dreams*)

• *Short cinematography:* Geoff Thompson (*The Navigator*) • *Short editing:* John Scott (*The Navigator*) • *Short score:* Marco Milne (*The Navigator*)

• *Best production design:* Kelly Campbell (*The Navigator*) • *Best costume design:* Cheryl Jackson (*The Navigator*) • *Best sound:* Lloyd Corrall, Craig Carter, Peter Bergman, James Carter, Phil Heywood,

THE WINNER OF THE CAPITAL/CINEMA PAPERS YOUNG FILMMAKERS AWARD IS CHRISTOPHER JACKFIELD, A 29-YEAR-OLD SYDNEY FILMMAKER. HE WILL STUDY WITH DIRECTOR RAUL Ruiz IN LE HAVRE, FRANCE

* * * * *

Peter D. Smith, *Luna Park* (*The Lightkeepers*) • *Gold Members' Pack* (Malabar) Best new series: *The True Believers* • *Best new series director:* Paul Fish (*The True Believers*) • *Best new series actress:* Anne Hoban (*Four Men's Dream*) • *Best new series editor:* Ed Devereux (*The True Believers*) • *Best television: Miners of Coonamble* • *Best television director:* Ian Lenton (*Miners of Coonamble*) • *Best television actress:* Kerry McGee (*Oliver*) • *Best television actor:* Ross Design (*A Walk Through the Woods*) • *Best documentary:* *Gas Trails: An Unnatural History* • *Best short fiction film:* *Cherish* • *Best animated film:* *Where the Forest Meets the Sea* • *Best experimental film:* *A Song of Ice* • *Best short film direction:*

This issue of *Cinema Papers* is the first produced in conjunction with *Screenplay*. From now on, the two magazines are combined under the *Cinema Papers* banner. The new-look publication combines the best of the two magazines.

It will bring readers an even better all-round picture of the range of film and television activity in Australia, and keep them in touch with what's happening overseas. We'll feature industry news, reviews and interviews, covering film, television and video production, technical stories, historical and analytical pieces. The magazine will increase its coverage of television and Asian cinema.

The Australian industry is entering into a new and critical phase, and there will be plenty to think about, talk about, read about and write about in the coming year. It is our intention that *Cinema Papers* will be a vital part of that process of discussion and debate.

Monica Paluszak (*Malabar*) • *Short editing:* Lindsay Fries (*Gas Trails: An Unnatural History*) • *Short sound:* John Patterson, *Asian Cockleidge*, David Bradbury (*Break of the Brother*) • *Byron Kennedy Memorial Award:* Georgia Ogden • *Sydney Longford Award:* Russell Boyd • *Applause to Sydney Longford for creating her a sum \$20 from the total amount for best animated film for *Where the Forest Meets the Sea**

Queens receives no first class flights from Australia to London, Hong Kong and Tokyo over the next four months will have the chance to control what they eat as well as what they buy. Twenty six first class seats will be fitted with the Service system, a seven course menu designed on the aircraft. There will be no change of entertainment, including first-run and classic movies.

Three new commissioners take up positions on the Australian Film Commission Board. They are producer John Stanton, distributor Andrew Pua and writer Michael D'Alpago.

The chief executive of the Australian Film Finance Corporation Pty Ltd is Dr David Pollard. Key management staff appointments are: Moyra Ierace, senior supervisor and producer; Thomas Murphy, formerly with Morgan Guaranty Australia, Phoenix Van, formerly of Banco Leons and the investment banking arm of Pittsburgh National Bank, Norman Banks, recently director of finance at Grundy's Australia and the Australian Wheat Board; Jonathan Shrimpton, previously an executive in the investment banking division of Standard Australia Limited. The last two appointments will operate at the TFC's Melbourne office.

The new director of the Sydney Film Festival is Paul Berney, formerly film programmer on the *Sunday Morning Hospital*. He takes up his appointment on 1 January 1989.

NOTE The second part of the *Shane* screenplay will now run in the March issue.

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FEBRUARY 10-21, 1989



MARTIN SCORSESE'S

The Last of Christ

PETER MALONE

WHEN MARTIN SCORSESE'S *The Last Temptation of Christ* was released in 1988 (19), one might have been implored for clapping that screen pictures of Jesus Christ indicative to some kind of peak. Zeffirelli's *Jesus Christ Superstar* and the modest *Jesus Christ* captured the Christian imagination the world over.

Perhaps Robert Powell was too limited after a fully credible Jesus. Perhaps spicing race, revolution and revolution were too vulgar. Maybe Jesus was too blue. But never a day of blasphemy... on the contrary, it theorised reason unbroken. The new term was being well publicised. Religious news available, for Christians abroad. A reasonably produced book, with by Scorsese's surrogate expert and com-muniqué, William Stylios, sold well.

This was the culmination of an 80 year tradition of Jesus on screen. From Gospel epistles to D.W. Griffith's *Intolerance* to Cecil B. de Mille's *Kings* (1927) with an especially sacred H.B. Warner, most notable importations of Jesus pictures from the '30s until '60s (not to speak of *Jesus Dies at Pasqua* (1933), *The Silver Chalice* (1954), *Jesus Christ Superstar* (1970) and Peter Finch *Portrait of Jesus* (1981)) and Frater Patrick Poston's *Jesus* (1981), there focus on scruples or the like again. Jeffrey Hunter's (I was a crook, *Jesus!*) *King of Kings* (1962), about Nordic Max, son Adams in *The Greatest Story Ever Told* (1965) and Pier Paolo Pasolini's *Jesus Christ Superstar* (1965), Bruce Dernian in *Jesus* (1978). The last '80s' Jesus movies were more apocalyptic Jesus figures in *Godspell* (1973) and *Jesus Christ Superstar* (1973). We might raise the offbeat variations of Jesus in *Jesus Christ Superstar* (1971), Dalton Trumbo's *Jesus Christ Superstar* (1978), Donald Sutherland as Jesus) and Ken Russell's *The Jesus* (1971) (Steve Root is Jesus, Utter Consider engaged as Jesus). Russell and Russell seem closest to our time — as did the Pythons' take of political spin and Christian reactivation, calling close to death in *The Life of Brian* (1979). This is something of the same heritage that affords us, in Martin Scorsese's *The Last Temptation of Christ*. Christianity by and large, arrived to a point in presentation this to the classic programme and memory of Christian art, most emphatically because of Cecil B. de Mille and others,

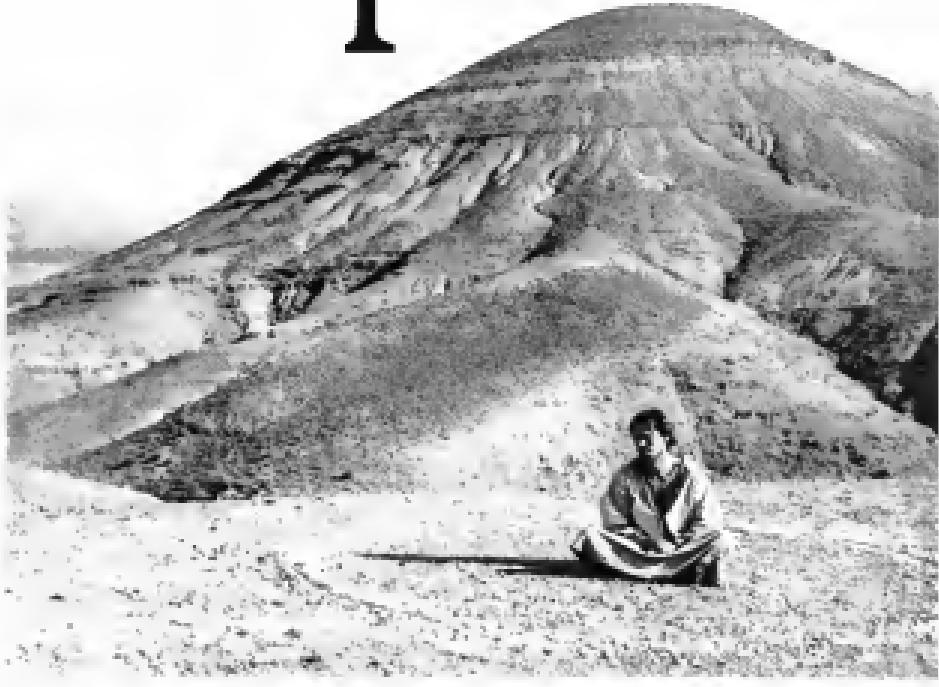
WHILE THE LAST TEMPTATION OF CHRIST HAS DRAWN THE ATTENTION OF FUNDAMENTALISTS, CENSORS, PICREETERS, BISHOPS AND BELATEDLY, FILMGOERS, VERY LITTLE OF THE WRITING ABOUT THE FILM AND THE CONTROVERSY SURROUNDING IT HAS MANAGED TO DISCUSS THE WORK ITSELF. HERE PETER MALONE RELATES LAST TEMPTATION TO OTHER CINEMATIC VIEWS OF CHRIST, AND ROLANDO CAPUTO SITUATES IT IN THE BODY OF SCORSESE'S WORK.

In the popular 1980s 20th century half-mod of paved-coloured, almost function party scene (boxed and cut off at the class by colonial cloud, no fire on the ground). And those middle-class or hostile to the Gospel were dead to thinking and writing critique of their film with disdain.

Interviews with Scorsese indicate how American church persons hated the proposed film of *Last Temptation* at the early '80s. Responses were that a world fit, at least, uneventful, probably blasphemous, if not pornographic. That criticism was centered on the nature of Scorsese's film this year. The campaign was led by Jerry Falwell and other U.S. TV evangelists capitalised on it, warning against the film and profaning their programmes and themselves. This was a litany of the American campaign against the film's release by Fred Nile and his Call to Australia Party.

Alarmed by this publicity, many mainstream church authorities, including Catholic hierarchy, were prompted to call for banning of the film, right arm. The bad economic repercussions on the members of churches and of non-church, on banning the calls for banning, naturally unmet the worse. This position has become entrenched amongst various religious groups in Australia. In example the national hymn of Reformed Churches' official statement, the baneful by the pictures at the Royal Concerts in Melbourne from Our Lady of Perpetual Succour Church, Chisholm (a splinter group from the main Greek Orthodox Church of Melbourne).

Temptation



The call for the banning of the film by religious groups led to media debates about censorship itself (opponents of Scorsese's film, above, file a legal suit to banning it; for example Michael Schindlerger's Sunday Conference, 16/10/02). This was compounded when wrote in September October, the granting of an R certificate and therefore no ban, the announcement of the ban in Queensland (and the Review Board not having to publish reasons), then the appeal by distributor United International Pictures and the reclassification of the film as M a few days before it went on general release.

But then the film itself earned its own Time Magazine cover and Richard Schickel wrote a favourable review. The well-regarded British Catholic magazine, *The Tablet*, wrote positively about it. An assembly of churches and religious groups are the ones, another factor began to emerge: "Linda mercies" Christians are the ones who keep quiet. Christians in ecumenical circles which study the Biblical texts both as religious sources and as literature, did not see it as blasphemous. The official representatives of Cardinal Clancy of Sydney, Peter Brian Lucas, did not like the film and urged Catholics to ignore it, but did not say it was blasphemous. Anglican Archbishop Peter Cardin of Perth, on ABC radio, claimed that it was blasphemous as did Dennis Penn Sherlock, on Ned Mitchell's show on Melbourne's 3AW. So also did a Greek Orthodox Bishop on the ABC's television programme, *Churches*.

The fundamentalists Christians highlight a major impediment to appear when Kino makes its bid to avoid what Martin Scorsese and his wife Paul Schrader have done at their film. Fundamentalists take the text of the Biblical books to coincide, truth-like texts that we can be real at their rules only. The reader must always be prepared to interpret the text. In fact fundamentalists, although they accept according to them as principles, act against the development of the last historical period in many of examining the Bible according to the monetary and literary style of this period, of examining the nuances of vocabulary and grammar separating the differences between Old and New Testaments and the Judeo-Christian spiritual and theological tradition. That, *Last Temptation* of course, offends and annoys fundamentalists.

More moderate churches and others have, on the other hand, gradually welcomed the developments in reading the texts and interpretations, leading a synthesis, a synthesis and depth in the writing. This approach would be taken for granted (and academically tested) in theological colleges, members of the colleges of divinity in our capital cities (and Scorsese's film could be viewed as a valuable corrective and provocative interpretation of blasphemy).

And so to the film itself. Revising on a film reviewer, I found *Last Temptation* tantalizing, if an amateur, even clunky, generally fluid and form. Miller's Dolby looked too Nordic for Jesus, I had a difficult, often grating, hearing American accents in Biblical films (but I am biased) in favour



of English diction which is just as archaic-sounding (but more pleasing), I appreciated the rhythms of reverent addressed mixed with vigorous action and measured reflective responses, although I can understand that many audiences would find the pace too slow. The camera medium enhances like the carrying of the cross to Calvary and I recall close-ups for emotional dramatic entry, some of the special effects, however (feelings, the apple tree) drew attention to themselves rather than to the plot.

But what about according to the two best Scorsese and Paul Schrader communicated the essence of Karamazov's novel? I have not read the novel but note that commentator like Terry Lane (HDL, Melbourne University), Miles Daly (Arch), Joseph Conrad (U.S. National Catholic Register) all agree that Scorsese has followed the novel faithfully. Thus, at last, wouldn't Terry Lane's basic criticism that a novel weapon in everyday Greek, in a Crimean present, Greek Orthodox atmosphere and spirituality, does not transfer to the screen of the U.S. film industry. British symbols, Mediterranean poetry and images, earthy life-style in the novel do not go well with American movie-making styles. Allowing the truth of this criticism, we still have to look at what we have: Scorsese's version.

It is reported that Scorsese spent time in a Catholic seminary for training as a priest. This was brief but left with New York Italian Catholic prey, so steady and devoutly traditional (Mass Street) Scorsese could have been brought up on a devout baseline of the Gospel. Paul Schrader claims that his own peasant moulded and severe Catholic spirituality at Abbot Corn (1979). Their collaboration on portraying the elderly, a bloated woman and her son and grandsons and new boy characters and relationships with Sam Devere (2001). One also thinks of the suffering, observed or real Scorsese heroes: Jake La Motta in *Raging Bull* and Stephen Papkin in *King of Comedy*, and Schrader's own stylized portrait of Marlowe, his words and the rural, bloody self-shaping Karamazov's exploration of *Jesus' character* and the evolution in his understanding of his call from God and religious acceptance in-felicitous contrast to his reasons can be seen in this pattern.

This means that Scorsese's Jesus could not be in the mannerism art tradition, for above in the various enclaves or portraits of Jesus. He is closer to Faust's Jesus or the mythical Jesus Christ Superstar (and Peter Gabriel's throbbing score sometimes seems to echo Lloyd Webber).

But, despite the film's opening disclaimer from Karamazov and Scorsese that *Last Temptation* is not based on the Gospels as such, in fact this is not to be, otherwise, what is the point of writing and/or filming for an audience? The audience knows the Gospels outside and they protest in view against what is familiar. This is where an power lies.

Observe, especially those alarmed by reports of what are alleged to be alterations of the Gospels in the film, should look more closely at the screenplay. They will find that it is strikingly faithful to the Gospel portions even as it creates its own. After all, research shows us that there is the early Christian community (Matthew, Mark, Luke and John) School scribbles long since established that, while teachers and commentators of the study courses attributed the Gospels to specific individuals as a way of enhancing the prestige and status of the message, it was really a community process over decades that learned it, practised, applied, adopted, re-adapted the Jesus stories. Not obscured by 18th and 20th century demands for factual accuracy, educated communities could select to highlight and apply Jesus' responses to their own questions and controversies. They sold the stories in their images and language of their Old Testament heritage something which is unappreciated by many modern readers, especially fundamentalist Christians.

To appreciate the Gospels as literature, let alone as religious discourses, a sense of the Old Testament, a sense of the mentality and customs of the time, are most necessary. Otherwise masses are armed. Griffiths and co-writer Anthony Minghella know that and the wise quote of Jean of Monfort is excellent in this regard: For instance, Jesus' accounting of the parable of the Prodigal Son is set, not just in a banquet of no collectors and prostitutes in Luke's edition, but at an collectors' upscale Marches' dinner, with Peasants invited to sit at tables, making constant reference to the story and then overwhelmed by the question of how many times he should forgive - already seven times! Griffiths and Scorsese followed the pattern of the assembling of the Gospels certainly.

The screenplay of *Last Temptation* works at the same level even when Karamazov has gone beyond the Gospel texts. That is evident in Jesus spending the day at Mary Magdalene's brothel and then leaving, using her services. Mary (Karin Viard) was the portrait of faith as a Zoroastrian (at the side of the Apollos later days here) actually murdering Lazarus in a dagger to the Zohar cause. The dialogue which some inventives have found fault in has been in when Gospel texts presented verbatim. Another example is the preaching of John the Baptist which is a combination of Jesus from the prophet book. Whether this works dramatically one can question, but no one can question the anchoring of this scenario in the texts of the Old and New Testaments. Christians might choose other passages as more compatible to their own spirituality - I think I would.

But generally what is written relies on the Gospel page. Recognition come to mind, for instance, Jesus making choices for the Karmen and his relevance to St. Monica, for i.e., then, the prophet Jeremiah was a more relevant and seriously complicating prophet and yet served his people's own interests (And Blessed Mother Hopkins, who versified in *Saint* 11 fortyninth's attempt to run and cross-stitch God, wrote profound religious poetry of depression, the Terrible Goddess, even *Carcass* complete with all her reading imagery.)

And so to the divine response:

By strange chance during the readings in the Catholic Liturgy for Sunday 10 October, the weekend of last Saturday night's opening, individual

...IN THE CONTEXT OF ABORT AND A SENSE OF BEING ABANDONED BY GOD, JESUS IMAGINES WHAT MIGHT HAVE BEEN. THE "TEMPTATION" IS TO ABANDON HIMSELF, THE DOMESTIC ORDINARYNESS OF SPOUSE, CHILDREN AND QUIETLY GROWING OLD.

the famous text from the Lament to the Hebrews: "For a man is he who had a high spirit who was incapable of feeling our weakness with us, but we have one who has been brought at every way that we are, though far as without us."

During his life on earth, Jesus allowed up private and company, alone and in silent rooms, to the ones who had the power to see him out of death, and be submerged in his body that his power was lost. Although he was here, he learned to stay through suffering. ("Letter to the Hebrews, Ch. 4 v. 5")

Tended to prove very well that we are - although he seems to self-centred, doctrinaire, earthy choices. That is traditional biblical language.

But it is unusual to perceive that thinking can Jesus' psychology and

behaviour. If the doctrine of the Incarnation means anything, it is that Jesus was fully human, fully divine. Thus, of course, is the mystery and the paradox that tested theological thinking for centuries. In the first century A.D. a Christian group, the Docetists, could not accept the humanity of Jesus so insisted the Docetists. They thought the humanity was merely a "cover" for his divinity.

In succeeding centuries many theologians disputed amongst Arius, Nestorius, Monophysites, caused dispute and fierce battle. Political and religious differences, different theological opinions, violent denunciations on the part of the official church and all parts of the Christian tradition. The anti-monophysite Christians, too much emphasis on divinity have been cited for heresy. Princeton now has Jesus' divinity discredited, "too much humanity". Someone wrote to me, objecting to the film, saying that Jesus was perfect. But "perfect" seems to be taken in those absolutely religious, unconnected by the "fleshy" human experiences. But, if God wanted to be radical, the view of perfection is "humoured". Being perfectly human means representing the human condition in an honest and complete. Many times now Christians are too good for Jesus.

Much more than in the context of a group and a sense of being abandoned by God, Jesus imagines what might have been. The imaginary is an infinite area, the dreamlike certainties and family happiness of spouse, children and quickly growing old. The avoidance of the latter call to be for others, self-sacrifice. An appropriate "temptation". Ultimately, we know that being tempted is in no way incompatible with. And then Jesus is back on the cross and they.

Last Temptation is a special film, not ultimate entertainment. Nobody goes to appreciate Shakespeare's film without knowing the text or the circumstances of Shakespeare's drama and poetry. Chairman Mao's *Red Army* is an obscure, distorted work. *Last Temptation* needs some Gospel and theological information to appreciate what Scorsese, Scorsese and Schindler have done. Obviously the kind of exploration of the character and mission of Jesus Christ has the potential to offend, and has offended and will offend. To whom it will be mostly (other) Orthodox Christians here.

I think Scorsese has made a significant film in his own body of creative work and it will be argued about for a long time. The Rascals have eight hours for us to sit and eat and day (as we used), but now we sit and complain will be more rapidly explored. And, thoughtfully, I am curious that Scorsese has broken the Biblical apocalyptic tradition and offered us a provocative portrait of Jesus Christ.

1. John Domini makes a review of Scorsese's novel *The Last Temptation* (1987).

'POSSIBILITÉ CHRIST'

ROLANDO CAPUTO

Fine literature shows that there are characters who are made of singular passions, obsessions, interests, whose myth and themes repeatedly revolve around fixed, codified patterns and there were only one way to explore and make sense of the world. This is not to say that the works produced are rigid, inflexible. In fact, but the variables and possibilities are narrowed to the point, itself held by an immovable and gendered change, like the roles of a company. In the case of Scorsese, I would repeat, is a character of singular vision and *The Last Temptation* of Gnosticism—patterns that in more ways than one. Not a year has gone by in the last decade or so in which he has not given voice to his attractions to the Renaissance artist. Scorsese has so doggedly and publicly pursued this "long-murkied" project that there is almost a hidden enjoyment that he would love us believe some of his previous films were mere sketches for a scenario of which *Last Temptation* is the final rendering. For those cinephiles who love Scorsese's vision (and I remain in yell amongst them) and want such new film in a word the "second coming", *Last Temptation* can only seem to be that masterpiece that he had for. It is, at best, a feverish film, but not the abject failure that many critics would have us believe.

Among all the claims that have been written lately about *Last Temptation*, there has been curiously an admiring review by Shelley Ray (Pittman, November 1988), which I would like to address briefly. I address the claims which Ray has not the above, if not the picture she paints of the film. Quite rightly, her share goes to addressed (at only implicitly) to the "hardcore Scorsese film". Quite rightly, because the film is made in a very small scale open to the European art cinema models, but such a minimalist tone about it that one could be forgiven for believing that it was made solely for Scorsese followers and not a commercial audience wholly, understandably along with other reviewers, doesn't know what to make of it.

Really, Ray reads *Last Temptation* as confirmation of her assertion that, evolving out of *The Last Temptation* of history, there is a new response to a new dimension, a new model of Scorsese's cinema, principally attention to the figurative of masculinity and gender relations. Ray quotes this "new" Scorsese here, his Christ, is changing company. He is at once Hesychast, Docent and Mason. However appealing (and interesting) that interpretation may be, one suspects that from the words of Ray that the intention of Scorsese Furthermore, *The Last Temptation* always bears a ugly film on which without any claims about a new and profound consciousness Scorsese's cinema, just

of all in relation to *Last Temptation*. It should be remembered that, whatever else it is, *Last Temptation* is a profoundly atheist film. We all associate it with following 10 steps. Clearly, a logical path given that both film deal with their analysis on dubious, a question with those in Scorsese's contexts now. After *After Hours* *Last Temptation* (that includes the documentaries *The Last Temptation of Martin Scorsese* (1986) and *After Hours* (1985) the former at the latter of *Monsters and Men* (1984) and *After Hours* after *Last Temptation*) the made it as a result here, a break, a sign of a new movement, and has that made *Last Temptation* as the confirmation of that last movement. At what was there actually was not a new movement, but a older movement.

In an interview on an American issue of the Italian weekly *L'Espresso*, Scorsese had this to say in response to a question about the relationship between his work as author and the popularity of working on the industry-jobs (interviews, rough and abbreviated). "To be able to capture myself much, as in this case [*Last Temptation*] I had to shoot two films, great ones, but which are associated one to another exactly with what I want to make. In *Cave of the Heart* I look at my life as after *Hesychast* the *Last Temptation*. *The Cave of the Heart* had been for me a movie to practice my craft." Scorsese makes us, of the same dimension (and still) in *Brave Heart* did when speaking of *The Deceivable Director-like heroes*, and *De Palma* seems to have his people the balancing game, but not the occasional film when such will sometimes show less affinity with the studies after a range of failures, so that this can risk all the more in other projects. They may be good films, no one disputes that, but they are not the films in which one would want to take the stars under claim.

From what I have said to date, Ray has been the only writer to take the film seriously, to find real significance in it (others may have, review of it probably, but without depth) and for that, disagreement aside, one should be appreciative. And there can be, after all something in Ray's contention that in Christ we have a new formless hero of resistance. I grant certain double Passions can often lead us to subdue the right resources. Delusions, in case lead by hubris, the wish to understand quickly what has always already disclosed in Scorsese's cinema. That was when the hidden power principle behind the *potestis de cunctis* And not *Last Temptation* does not want to do, to need anything significant now in Scorsese's cinema, rather it has the sort of a final chapter, like the last stretch involved in a long and indissoluble, putting in rest some familiar stages.

The above has been a rather long-winded introduction, an attempt to set in place points of reference for what is to follow. For me, there *Last Temptation* is a continuation of all that has come before in Scorsese's cinema. I like the film very much and there were moments in it which deeply moved me, particularly the crucifixion scene and the moment "death" suspect for I think it is a very flawed film, somewhat programmatic, with less resonance than other films by this director. It doesn't seem to retain a uniform energy, like the majority fictions of *Aging* (still the trademark feature of New York *New York*, the clearest precursor of *King of Comedy* or *Death*), the repeated visit of Miss Scarlet but it also a drama that fades, an effort that is in the course of a Minister's career in unexpected ways, make you, more radically and indissolubly the figure a hope, the motivation which makes that comes out in a tragic way. Therefore I want to recall *Last Temptation* back through Scorsese's previous films to establish that fundamental loss of opportunity I perceive in it.

To start with the obvious. In retrospect, and not surprisingly, many of Scorsese's films are a billy lot of *Last Temptation*, or at least apply when it is, in "synthesizing all his cinematic interests into one film". The dualism - flesh/god, human/divine, darkness/redemption are familiar territory, as in the range of relationships, an ever-present option in the more graphically violent films. These days are increasingly seen the socio-political issues, though in others at lesser depth, but nevertheless rules of insulation and self-insulation



of the body in *Scorsese's* *King of Comedy*: I cannot help but think of the image from *Raging Bull* of the bashed body of La Motta passed to the viewer that final fight of the film. How appropriate for Scorsese to set back in the eyes slowly dripping blood, like the blood stains left in consciousness the body has been ravaged. But as wherever there is the wherever occurs, the theme of re-thinks, of violence committed to the body has been a constant in Scorsese's cinema and finds its culminating in Christ's body. You will find that the moment of divine judgment to the body is also the most apocalyptic tension, the man on cross set within in his apocalyptic intensity, even surpassing the patristical logic containing the events, like the truck and body shown which forms the final carnage at *Titanic*, or the housing sequences in *Raging Bull* which split open like a kind of experimental cinema temporarily becoming narrative form. In this regard, mention should be made of Scorsese's early experimental western film *The Big Short*. This film shows nothing more than a man shooting, over time passed, his last becoming signified by memory finally he shoots his threat. It communicated a reason and purpose conclusion to Scorsese's concern between innocence and realization to what Alain Resnais, writing of Bunuel's *Un Chien Andalou*, has called the "logic of self-exorcism"—a perhaps thought which many of Scorsese's heroes have had to pass, Christ among them. Before commencing with this thought I want to throw up a few other ideas in which, by necessity, the Roman thoughts will be mingled.

What follows is a somewhat non-linear idea, not fully fleshed out, more branches than random thoughts, what I think about, in part, Scorsese's concern as dealing with if Scorsese is searching for something in his art, as in what I will name here, the sake of brevity, the relation between an exterior and interior vision, or, perhaps better, the demonstration of vision here one is reflected, recalled, informed, called by the other. There is a profound disturbance of vision operating in his films. Or one could even say the wings of vision, as (borrow a term from Andrew Maran) an optometrist, for instance reads a film like *The King of Comedy* without ever once showing the concrete audience, a more common observation absent, and a film like *Martin's* *King*... *The Last Waltz* is a wonderful concert because no image is reduced to an informative value frame, a plot, situation and movement are contained to give each and every shot its meaning? No contemporary filmmaker has reflected the "gaze" so reverently as Scorsese—in an expressiveness and the same time, depending on film and character—re-presents (both inquisitive and sexual), narration, psychology, polymorph hallucinations, memory, whole host of observations. This is not the kind of gazing that film theory has made of the game. There is a much more mobile, fluidly expressed with the gaze, giving it an ensemble range of gradation. It's a vision which comes to exceed the effects of an unscientific observation of an external reality. In the first of Scorsese's concerns there is a constant shifting at and out of a character's cognition of an exterior reality, expressed in the interchanging between subjective point of view shots (more often than not in slow motion) and objective, non-character aligned shots.

There is a constant doubling over of vision in Scorsese's concern. It is not only in the interior sense, the split that arises by memory between what is narrated about us, but rather in the fact that whereas everything becomes the object of the hero's gaze, he rarely becomes the object of another's gaze, apart from his own. The hero takes himself in the object of his concern, as he does others. This is the point in the narrative when the gaze is turned away from the external world. These concerns are often intensely private, no agenda, assumed self made exterior, the here before his entry. The most famous example in Truffaut's *Antoine*: "You take?" to me? This is where the bold like you takes? not *Talkin'* to me? Well I'm the only one here." A further example of this is in Martin's "*Do the Waterdance*" monologue on the last scene of *Raging Bull*.

More reflections can be for measuring ("I see myself as I think myself to be") as in the opening scene of *Martian*, where Charlie reaches from a troubling dream, passes to give up his reflection, then returns to bed, they can be frightening ("I am something I don't think I am not") as in the end of *Titanic*, where Trues, for a right moment, carries his own gaze in the rear view mirror and reflects, perhaps for the first time, and only reluctantly, his mortality—in the mirror of the *King of Comedy* who has remained. Robert De Niro, in *The King of Comedy*, has surpassed mortality; he wants his image projected

onto the ultimate reflective medium—reflective surfaces outside of Scorsese's control that need of clarity, of doubling, and, from another angle, the play of blurriness and difference. Just Trappensee has no need of reflective surfaces, for the figure of Christ already embodies duality (duality/drama) and is (as we, after all, the ultimate La collection) as they say, "In the image of God".

Scorsese's heroes have need, hyper acute imaginations. The influences, dreams, desires, fixations, the slow motion rendering of what must be the natural processes of his hero's consciousness, need of it to connect with bringing out into the open that private, unrevealed self, like the need to

provide the essential recognition of an external imagination. Approach me from different angles, I was reminded of Paul Schrader's comment that *The King of Comedy* was about "the need to live publicly".

Trues' concern in front of the mirror, or Rasket at his basement singing himself a TV host, are private extensions of performance which will be later played out for all in a public space. Different, and yet the same, is the homaging for La Motta. I would argue—in the now more a public stage and a very present and fully fantasized arena. To conclude on this point, then, I think that much of Scorsese's concern is about vision to confirm how vision becomes a means of reflecting on human beauty and imagination through an anterior figurative.

Christ's concern's focus presently imagined being. The film starts then as on Christ as a private concern of flagellation, perhaps he has had previous concern. He becomes a master and eventual public figure as he goes in search of his chosen self, performing masses, gaining followers, and in inevitable confrontations. If that figure were not Christ, I would say this film was about the church acts of fame. And yet, Scorsese's imagination goes more, I read that Christ is more like this: financially, bound much more by the demands of drama than imagined being. The film stars then as on Christ as a private concern of flagellation, perhaps he has had previous concern. He becomes a master and eventual public figure as he goes in search of his chosen self, performing masses, gaining followers, and in inevitable confrontations. If that figure were not Christ, I would say this film was about the church acts of fame. And yet, Scorsese's imagination goes more, I read that Christ is more like this: financially, bound much more by the demands of drama than

imagined being. The moral and emotional truths Scorsese seeks for his Christ and his faith should not by necessity concern like concern, and as the audience do not make the film good or bad. For me, Christ is represented in this film as a kind of Scorsese's *Don Quixote*, the paragon of his gallery of heroes. And from persons of faith, one can clearly see the unbroken Christ as *don Quixote* jousts with the *Knights of the Round Table*. As a man a shadow figure struggling with an ultimately worthless thing, introspective, tested by forces for control, tested by understand (John Trues' "Not seen that idea in my head") the way, stability of van no (internal and external) becomes problematic, and the body becomes the locus of a bloody sacrifice.

The distant sequence is the key to this film. It seems to me much more complex and paradoxical than critics have made it out to be. It also has an incredible depth of visual meaning, which consists of time and space make it impossible to define or here.

Taken in a formal narrative device, the suggestion is nothing new in Scorsese's vision. Alain Resnais has noted an impasse in Scorsese's need to find an epilogue or code to the film, "in a supplement to what was expected from the form of the plot". The examples are numerous that return of Trues after the escape, the return of Rasket after imprisonment, the visit of Trappensee six years before the finale of *New York, New York*, and in a less linear and more extended fashion, the final moment of *Raging Bull*, featuring a blotted La Motta. The dream sequence is perhaps Scorsese's most adventurous epilogic device, because the sense of the circulation within it constitutes an image that the coming sequence surprises and confounds our expectations regarding narrative closure.

Epilogues of this nature have a poignancy effect on the narrative, triggering back memory through the film, often softening what has come before. A rough reading of this sequence has it as a last scene attempting to reduce Christ away from the fullness of his divine destiny. There is an uncanny moment, as the figure of Christ comes off the cross and reveals the essence of what is to be a fullness, that one is watching a film within a film. The fact that it is a dream or hallucination in some financing, the sequence offers the ultimate image of Christ's self-exorcism from his final journey as a divine entity. And however much this is squared the intended meaning, for a moment towards the end one could be beggars for believing that *Last Temptation* deals with the possibility of imagination encompassing the world", as David Thompson once wrote of another Scorsese film.



CHRIST IS SCORSESE'S MOST PRIVATELY ANNOYED BEING...
MORE FICTIVE THAN HISTORICAL, BOUGHT MUCH MORE BY THE
RICHES OF NARRATIVE DRAMA THAN HISTORICAL VERITY, THE
MORAL AND EMOTIONAL TRUTHS SCORSESE SEEKS FOR HIS CHRIST
SHOULD NOT BY NECESSITY CONCERN FILM CRITISM... CHRIST AS
REPRESENTED HERE IS A KING OF SCORSESIAN EXTRAVAGANZA, THE
PARADIGM OF HIS (SCORSESE'S) GALLERY OF HEROES.

THE BEST OF THE BEST FOR YULETIDE



6 WINNER!
AUSTRALIAN FILM AWARDS
BEST FILM
BEST DIRECTOR
BEST SCREENPLAY

THE NAVIGATOR
A MEDIEVAL ODYSSEY

Directed by Peter Weir

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WINNER
AUSTRALIAN FILM AWARDS
BEST FILM

**"A CALCULUS OF
SEX AS
MONEY AS CROOKERY!"**

a taxing woman
A FILM BY JUZO ITAMI

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WINNER
AUSTRALIAN FILM AWARDS
BEST FILM

A FILM BY
ALMODÓVAR

WOMEN
on the verge
of a
NERVOUS
BREAKDOWN

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DROWNING BY NUMBERS

ton the great death goes ton

a film written and directed by Peter Greenaway

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THE NAVIGATOR In Sydney: Academy Two, Paddington.
Pic Cinema, City. The Market, Neutral Bay.
In Melbourne: The Capitol, City. Brighton Bay Two, Brighton
In Canberra: Hazelwood Town.

DROWNING BY NUMBERS In Sydney: Academy Two, Paddington.
The Market, Neutral Bay Two, Brighton Bay Two, City
In Canberra: Hazelwood Town.

A TAXING WOMAN In Sydney: Academy Two, Paddington.
The Market, Neutral Bay. The Market, Neutral Bay Two, Brighton
In Canberra: Hazelwood Town.

WOMEN ON THE VERGE In Sydney: Academy Two, Paddington.
The Market, Neutral Bay. The Market, Neutral Bay Two, Brighton
In Melbourne: In Melbourne Two, Carlton. The Capital, City
National, Flemington. In Canberra: The Pantomime.



Start Laughing



THIS IS SERIOUS

TACE TWO PROFILE. One is a Tasmanian lumberjack who discovers the theory of relativity, puts bubbles in beer, invents the electric guitar and saves the world from nuclear disaster. The other is a middle-aged painter named Filmmaker who acts, directs, produces, edits, copies, does interviews, and has good things to say about leading organisations, documentaries, Australian majors and the innovative qualities of Australia's arts. Which one sounds like the fictional characters?

If the film's marketing campaign has been working properly you should know by now that the first character is Robert Deniro, star of *Young Einstein*, and the second man is Yahoo Serious, his creator and director. To both of us, you have to believe in the other and there are those who believe that this will be "the year big Aussie movies", the sort of film to burst forth from the grassy uppers of *Crocodile Dundee* has arrived.

Yahoo Serious says cheerfully that he didn't think it was safe to begin with "I thought I was making a rock'n'roll film that was a little too melodic and I didn't think my appeal was as broad as I thought it was."

Nevertheless, he director *Young Einstein* to a cross between De Niro and a Bobo Romeo crossover. His musical influences range as far as Bobo, Clapton and Woody Allen, with a nod to Charles Chauvel, Peter Weir and George Miller, and, occasionally, to Barry Humphries and Paul Hogan. He quotes Chico Marx on the need for characters to eat their work, and says he learned Bobo language by watching *De Seberg*—right after right the three months.

From all this, he has created a film whose basic premise is that the inventor of the theory of relativity was a hypocrisic apple-eating Tommiesque with a showbusiness liaison who plays his roles on the bush while doing the washing up. Young Einstein is covered with tight gags (it features trapdoors, rock songs, balloon digits, penmanship, a dog that runs out to be DeNiro's Beagle, a break in Lassie's tail, a bout of quid), his references to recent Australian movies, a pet with live lizards in its filing, his uses of alliteration, chewing coffee, his bounces off over-the-top, off-the-beaten, wacky and never-coordinated. It's an engaging, energetic performance, a combination of the ingenuous and aggressive.

The one thing that is absent from the film is irony. The plot is so earnest, and Yahoo Serious is quick to talk about the message he believes the *Young Einstein* contains:

"Coming from the bush, I know the people are scared of educated people. And universities are scared of rural Australia's culture. But we're all that, that is one of the things *Young Einstein* is trying to say." In this film, opposites are united—there is no tension between them. Almost everything is all. As Yahoo Serious says, he likes "no contrast things or a kind way they speak comedy", for those who feel that rural and city folks compete, *Young Einstein* will seem a thoroughly bland exercise.

At one stage the film had a thicker message, an as yet unshaven, complicated version. In fact the star and the film have much had new associations. Yahoo Serious, born Greg Paul, was instrumental with Tasmanian art school *Young Einstein*; the movie, was completed more than two years ago, and honoured at the 1988 AFI Awards, where it was categorised in three areas and won the major award. Since then, it has become, indeed, now seems to have lost, and there is also an eerie difference between the two versions. Yahoo Serious' version of Tasmania almost sounds like an adult, a movie full of dialogue and grandeur and happy endings.

"I refused to stop total. I had the right film. I had to tell my car, the actors and new love on the one hand, my mom came and sorted me out, and I on some [sic] David Bauch and I would take out the garbage while the car was being up. Then we'd do some writing, I'd release, go to bed at three and get up at six."

"There's no excuse for losing creative control," he says, in a roar that is almost more "Ooooyaaaggg, that's it". People say things like, "The Americans took it off me" or "the ABC didn't give me any money" or "Australian distributors don't support Australian films". But I've found all those things to be incorrect."

"Warren Beatty said, 'We want you to have your roots'. We make *Pink Panther*? I, that we're not particularly proud of, but we're at Woody Allen type films. Those intelligent critics were cheering a *Flameout* Village Roadshow. They were incredibly supportive, and the Australian Film Commission, Phillip Adams and Ross Williams, said, 'Here's a couple of hundred thousand.'

go and edit the film and come back when you're happy with it."

Valent Roushawke had been given the Australian film from his French distributor. One of the film's executive producers, Val has his distributor's Graham "Yehya" Shabani down now, when the picture was first completed. "Yehya was desperately unhappy because his distributor hadn't let him complete it in accordance with his vision. It was also in *War Story* without the musical score. The big emotional highlights were missing. We showed it to Tony Scott, the producer of *Witness*, who flipped out and said, 'I want to be in the feature business. This kid could be the Steven Spielberg of the nineties.' On the basis of that, Yehya was given complete artistic freedom to complete the picture he wanted to make.

"How much does the level of freedom cost?" "We took one of the biggest risks with any individual production," Graham Shabani says, adding that he doesn't care like to talk figures. "Because in Australia, cameras aren't very huge or expensive these days they're very small."

The story about the film's guitars must have been told a hundred times, starting with interviews in 1988, but Yehya Shabani still takes a wistful-sighing attitude. "Travelling... that's what I did. That was my main occupation. Now I'm trying to get sleep... I was travelling down the Amazon. I'd crossed the Andes, and there wasn't a lot to do except watch the monkeys and the trees. The country hadn't been done. We thought there was a bunch of monkeys there, they hadn't had Australians as before, and I think they figured they could make more out of selling us beer than sleep all day over. Anyway, they brought us some more beer, and the Brazilian native who owned the bar in our hotel was wearing a t-shirt with that famous picture of the 72 year old Albert Einstein picking out his tongue out at the camera. It was such a weird image. It got me thinking... And that's where it started. The original idea and the script came together very quickly... and by the time I arrived home, I basically had the final draft."

From that came the image of Albert Einstein, Timotheus apple flowers, absence of intimacy and rock'n'roll. "I wanted to look at what's hot for success, so in the case of a guitar, to be here now is [Albert's] reinvention of rock that's kind of always there. There's a message, that kids respond to but adults already do, about letting people be what they want to be."

"I'd never written a script before. I'd never even seen one, let alone unscripted one," he says. "The first song we were packed with songs, I didn't know how many were supposed to be in it. I didn't know that when you had a chapter 8 gag for the greatest audience and one with a more archetypal meaning." "The power," Yehya says, "is from European audiences, that you shouldn't just throw the plot at. You have to structure it. Of the original song, I guess there's one or two plots."

There's obviously an audience that can be reached through the soundtrack of the film, with performers like Michael McDonald, the Stones, Eric Clapton and Paul Kelly. There is a Madonna soundtrack album that will be released through it. It'll be the US and Europe, and some MTV specials will go on air to coincide with the album and film release.

After three covers a song by ergys in an Australian classic, Ibrahim's "Giant Southern Land", Yehya however "wanted to put "Walking Man" and "The Wild Colonial Boy" to rock music. I thought about the visual sense that goes along to people's love hate, and I realised that it was still that Peter and the Wolf, Peter and the Wolf. Peter and the Wolf carries a lot of imagery and it's always back to childhood."

"In the classic Peter and the Wolf, the music, in many cases, the lyrics in the song, for dialogue, so that the dynamics of the story is carried forward by the song. Other music is chosen because of what song it fits in the class, but we



don't do that. If you see Tracy Beaker in 20 years time, the choice of songs will still make sense."

The collaborators along the way have been David Finch, who co-wrote the film, Warwick James, who shares the producer's credit, and Luis Perkins, associate producer and concert consultant, who helped secure the Young Sleuths' clearance. "It's a crew of four people, kinda like a rock band more than anything else. But we've got a single vision of what we're going to do. The four of us carried through every aspect of the film, there it is, around, which is what you have to do with comedy, especially if you're on both sides of the camera."

"That's really important. In fact I tried any criticism of Australian films or my point I'd make to young kids looking off on these ones, it's that there has to be one vision, whatever it was, or I just sit off some guy's vision, that doesn't matter. You've got to share that vision, become the ego's not person. A lot of Australian films are about dilemmas because the characters are making one film, the director's working on another, the producer's got another one or his own."

"Film is such a massive collision of vision and art and entertainment that no one person can hope to make all those correct judgments. I rule off aggression and go and go as my purchased and should about it. I want to make the film accessible, so I'll make changes. I'll make adjustments. To make a film for no people is an obscenity and that's making cinema in its truest should to me. You can get a complete message on a cheap audience."

He says that he prefers directing for screen to film, he prefers "I work up shots out, I do what I call a rough cut. I know the way the plot works, and if I'm performing a scene or something with an actor, I get better results. I can say straight away, 'You aren't really in that,' or 'You aren't really funny doing that, cross your legs and look this way' for looking into Albert's eyes if you were angry with him." Whereas the screen, he says, is a much more difficult place to work.

"It's not the screen. I prefer now that all references - Chapter, Brother and Friends' *Alien* - are all within video clearance. It seems to be part of an audience thing, a roundelay. It's just that we haven't had our batons. Until now, it seems."

The thought of becoming a performer came late, he says, when the character of Young Einstein had been developed. "I made a long shot to get the confidence. I'd only been in one school play. The basis of my acting is dancing. I've always loved that. And I read books, I studied, growing up in the Australian bush it was always very physical."

"On *Beethoven*, before we started filming, the creek was flooded, and I just went across the electrode, boxes house-burnt Luke and me. 'I've been to MELB,' I've seen the stars, but I've never seen someone move like that." And went down and talked about it. She said, "You move like Einstein, you're really nimble," and I just said, "Nah, go on, go away." But we talked about developing the movement and said, we need through movement, and I want to be a total guy and learned how to sit without having repeat. I read a few books about Einstein, added that to the dancing, and the character was born. The Einstein comical character. As soon as the hair went up, and the crosses were on, that was it."

And now, he's on the road, calling about the film, a marketing task he seems to relish. "I like it. I like the music. When you talk anybody about that film you get a lot back. Graham Shabani and me, before we started shooting, 'Albert's got nothing against a gay country, can communicate the idea to millions of people, but just remember, making the film is only half of it.'

But he doesn't regard that as an "affair" of the film. "I guess I am, but I hadn't thought of it like that," he says apologetically. Selling in a blind way, perhaps.

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AUSTRALIAN FILM AWARDS

Best Film
Best Director
Best Actor
Best Supporting Actor
Best Supporting Actress
Best Cinematography



THE NAVIGATOR
A MEDIEVAL ODYSSEY



THE NAVIGATOR
A MEDIEVAL ODYSSEY

A Vincent Ward film

BRUCE LYONS CHRIS HAYWOOD HAMISH McFARLANE MARSHALL NAPIER NOEL APPLEYER PAUL LIVINGSTON
SOMERSET VICTORIA WARD KELLY LYONS SCOTT CRAPPLE DIRECTOR OF PHOTOGRAPHY GREGORY TANDY EDITOR JOHN SOFTY MUSIC DAVID TARRIS
PRODUCTION DESIGN DALLY COOPER COSTUME DESIGN CINDY PARSONS PROPS JOHN MAYNARD DIRECTOR OF VISUAL EFFECTS

DETROIT FILM

Produced by ROBERT DE NIRO AND BRUCE LIVINGSTON

IN ASSOCIATION WITH THE NATIONAL FILM BOARD OF CANADA

© December 1991

Distributed by Rank/Orion

COMING FOR CHRISTMAS TO GREATER UNION
AND INDEPENDENT CINEMAS

SYDNEY: COMMENCES 2 DECEMBER MELBOURNE: COMMENCES 15 DECEMBER

ADRIENNE PARK
AND ANDREW PLAIN



NEAR ENOUGH

already beginning the construction of an codifying history/mosaic of the Film Bank (I doubtless this will occur soon enough). But it would not be a misguided speculation to suppose that behind the favoured brown and rotted judgements of a broad spectrum of producers and directors (and of course EPs), lurks a "quietly confident" film industry.

This will tell. But curiously very few seem to be letting the doors of 1988 serve as any major form of disengagement. The Australian Film Commission, it was believed by some, had planned to force the industry to "break it out" during a prolonged changeover period. The hope would have been that the less determined would decide to pursue more lucrative career paths, thus facilitating the patronage system which some film bureaucrats so know how to favour. If this course you will stand, if it was not merely a projection of the somewhat puffed Film community, then the plan will all concern.

There was no general feeling this year that producers and directors (and even EPs) had any intention of going anywhere other than perhaps into the temporary shelter of systematic work. The ever-increasing flow of graduates from the now numerous film production courses around the country represents not only a major contingent of the industry who are trained far little else than filework, but also a obligation easier to those occupying established positions, of physical and emotional investments in the industry which they would be reluctant to forfeit.

It seems evident that the Federal government (and indeed the AFC) had no absolute concept of the number of people the previous system had been keeping employed. (Even the Screen Producers Association of Australia, when trying this year to establish the number of freelance personnel surviving in the industry for the purposes of lobbying against a proposed Federal tax, found great difficulty in establishing accurate numbers.) If the AFC cannot estimate the existing film community, the resulting cost/benefit/loss will not be pretty.

VISION FOR
THE FUTURE (L-R)
EMMETT JONES
KAREN DAVIS



TOGETHER (L-R) AGAIN:
JOHN HARGREAVES AND
WENDY HUGHES
IN 'BOUNDRAYS'
OF THE HEART

AUSTRALIAN FILM RELEASES AND DEVELOPMENTS

TO SPEAK OF THE AUSTRALIAN FILMS which were completed and ready for distribution and exhibition in a single year as if they were a group is problematic. To do so over that single year as 1988 is even more difficult.

However for the same reason that the year's film map is less of a (generic) "group" than perhaps other years, it is nevertheless an interesting year to look at - not so much in terms of the What [was actually produced] more the How and the Why.

The feature films and carts as yet were representative of, in more ways, a collection of responses to the upheaval in funding arrangements - a unstable precursor to the watershed which many sectors of the industry hope the new financial map will induce.

It is probably unappropriate to even mention the "new financial array" (the Film Finance Corporation) at the stage as these terms, for fear of



OPPOSITE -
THE FACE OF
AUSTRALIAN
FILM



THE LEGENDS TO DATE ABOUT LIAHAN'S FILMS at this point is not necessarily to suggest that those features released the year were conscious art cinema both for a place in the hearts and minds of the founders of the FFC, but it may be more accurate to suggest that those who didn't produce a film during this period were forced into lobbying. Nevertheless the films do constitute the efforts of people who were able to demonstrate their ability to raise finance and produce films under much less than favourable circumstances.

As IFFA noted very early the established producers and distributors made little sense or took work outside production were comprised by a largely new and relatively young group of people in a variety of enterprise methods. Some struggled, borrowed initial resources (Photos, *The Pictures*, *Wagga Wagga*, while others sold work (and their own and borrowed) to IFFA. For sale to it and also selling, *Honesty* (directed by Alanus Goss), *Crossroads* (Bobby Perna, *Melbourne, Resurrection of the Heart*, *The Lightkeepers* (from *The Lightkeepers* Sound Family), the producer/director of the latter probably handling the experience a little better than some), found and produced deals with the Jewish Australian Film Corporation (*The Driveway*, *Free, again*, *Summer at Ratten's* (Gillis) and *The Lightkeepers*), while others waited on production agreements (*The Wagga Wagga* as well as a number of other projects). Some got in on the fact-filming of the Appeal Production from *First* (Peter Hodge, *Country Register*, *Has anybody seen that deer?*). *Blindfold* (the ABC/Co production *Obeying*) was almost fully funded by default (*Spirits of the Day*, *Devotion of the Clouds*). And of course there were those who had a comparatively easy time raising money but to poor successors (*Robbynian* (Pete, *Crossroads* (Dennis W, *The Man From Down Under*)).

In the mean budgets were kept quite low. The self-imposed restraint in relation of available cash and free location, as a result of the test, was a recurring phenomenon (Photos, *Agoold To Come*, *Dangerous Games*, *After Ten Years*, *Reservoirs* of the Heart, *Melbourne*).

It could not be said however that the taking of budgets in this manner was a direct result of a money/effort relationship between the end of 1983 and production. In the last few years there had been constant increases that as these often feature films with a budget of over \$100,000 (the figure changed from time to time but was never a huge amount for a feature) could simply not break even without substantial overseas sales. In the light of this there had seemed an even more need to be a strong collective consciousness of a need to develop protective measures for the survival of the industry in the event of withdrawal of government support.

"Collective" and "solidarity" were at stake, and besides there had been another failed attempt at producing specifically for overseas markets (Clearly the one will be the *Cosmopolitan* the *Mad Maxes* and the *Men*

to dwell upon consequences, spin-offs/pieces of a past, service industry. This is not to imply that there is anything essentially problematic with the "responsible" ("principled") genre as a response, just that one must be aware to come in 1989, but ready to point out the tendency of which the response is symptomatic.

Along with the self-imposed restraints find out to strategies (in all senses of the word), or the tendency to exploit labour and resources to a point where long term friendships are often placed under discriminatory strain (as in the case of the *film* the *responsible* applies the absolute dispensation of film making, and the lengths to which they are prepared to go in simply to make films). Underlying much of the work one consideration is an unspoken assumption of who leaves how much longer the chance to "make movies" will exist, government and no funding the dispensation.

Unlike 15 years ago, the now situated and growing numbers of trained personnel, existing in a number of positions within one's work, both as moral choice (employment) and mutual self-project (costs and crews as imposed by individuals make films), have propelled the situation almost to a point where a *principled*/responsible view alone constitutes the main agenda. The main source of any primary aspects the first economic (*unemployment*), and the second a notion of "principle makes perfect", of a need to keep producing for performance's sake, a particular always unsupported, but predicated upon ideas of "production values" and "reliability". (The type of performance having available to actors in the country is a clear example.) Above all study beyond these concerns however, means for realising films have become much more obscure.

Also, unlike 15 years ago, what a newly formed and uncertain film community met regularly to debate proposals for funding arrangements, discussions, etc., there no longer exists a forum for political discussion or company. (Whether or not this actually occurred 15 years ago, is left a space debated.) (The existence of the original *Reservoirs* in *St Kilda*, which by the way consists of its own function as lobby group (joined forces) excludes these concerns. This situation is intensified in the context of the federal government's current preoccupation with export potential. All that is left, the only process which can appropriate public discussion in any way, is the annual general response to the ABC Annual meetings.)

This in itself is a problem that the only way to actually hear what was produced in the country, due to the limited coherence of most films, is via the ABC screenings. And with the recently introduced pre selection process, even this is now impossible. Such circumstances are obviously not conducive to open debate.

The screenings usually reflect a regional separation between underfunded and overfunded. This year the scenes seemed to be reading a marked shift towards the latter. There was a definite dissatisfaction with the way in which pre selection process had encouraged (particularly with the inclusion of *Almighty Arbeit* and *Insider Stories*, and the singularity of *Blamey*) and it is difficult to determine how much the focus in the overall amalgamation of the films, with such talk of the year's "pure standard", etc. The media focus seems to this, using the notion of *Cosmopolitan* (or "producer" decision) to considerate what were in effect quite compromised versions of company and major, such as demanding to know why *Last Angels* (a film at the time still in pre-production) had not been selected.

What was most interesting in the reading of this amalgamation was an apparent sense. It was unclear what had been expected, and others clearly where the disjunctions and discontinuities lay. To help clarify the points to be made, we should explore here how this is a film continuity which considers third or fourth shift of a single adequate to those for a procedure usually followed by IFFA funding restrictions, but now completely undermined (at an deficit) in almost three days discontinuity (not only their shift). Of course every film is not set on third shift. For instance, shifts tend to be erratic during pre-production - an initial period during which to be much longer the script.

Similarly these had been on space in the current structure of the industry for systems to the first place. But as the review that had been conducted, a series suddenly had arrived the structures changing on the fly. Perhaps the disjunctions and discontinuities were actually more a manifestation of forces than something else.

To acknowledge this is to to begin a context in which some of the films can be talked about more closely. Much has been said of late of the need for illustrations to encourage Australian culture as enhanced and in search of a new recognition from within that position and opportunity to begin to understand and address Australia's cultural's relationship to popular culture. Although tendencies in this direction was certainly not centralising, as these preface molecules in a "group", there was nevertheless evidence of thought along these lines, scattered throughout a number of titles.

The *St Kilda* (Sally, Sabine, Svenn and Ingrid), the focus of which dealt with precisely these concerns, is of course the most notable in this respect. *Blamey*, which undoubtedly neither of his two, principally works some interesting textual variations into conventional action genres.

Assessments of the *Reservoirs* a set of well-founded but uncharitable equal can manage to place the framework of what could be thought of as an American "deep south" genre (of *Devastated*, *Mad Dogs*, *The Long Hot Summer*, *Long Dark Journey Down Night*, etc.) over the established Australian narrative expectation of the outback town. That is also interesting in relation to *Truly Mad's* (Reservoirs of the *Men* production company) current undertaking,



ALICE (TOP), REMOVED MOORS
...SELF-IMPOSED STYLISTIC IMPOSITION
OF ENSEMBLE CASTS AND
PERF ELOCUTIONS

turn (*Australia*, *postmodern*) has located all-purpose and character-like (able to be responded to on any concrete level) throughout the internal politics of the industries from one side of power to the next. What had been reported of the Australian film "renaissance"? Clearly, like the promise of some appropriately named *NEW* age project, minus results.

However much has already been written of the past, and of past problems with the conception of strategies. For our purposes it is more useful

Lange's *Zulu*, a conscious evocation of the Te Atatuore comrades (Boris Moller et al) presently or formerly successful.

Of further interest is a tendency exhibited by a number of the films to suggest what happens in Australian contexts the consequences of the international (concerns 'our' or whatever status could be affected) land. The character whose film plays the "questioning-snatching sequence"? interrupted the narrative. The last arrival on the scene was required for the credibility and hence the unfolding of these events. The character has strong history within the Australian film ('historical'?) as, like the others who played him/her, a refugee to the Australian orders.

Originally, in such films as *White on Black*, a condition of cultural memory resulted in the inclusion of this foreign character (person), as enhancement for the cultural product. This attitude developed, usually in a processional way, supporting the overseas ear (for SUTJU investment), then the Hollywood actor (when RIBA began to dominate a US product).

In *Skinheads* or *Bones* (Gore, joined and Where the Children Land however), the outsider is indigenous (i.e. still a foreigner to the film's community), but from within the national community. The function of these outsiders for the audience seems the same, but what is most interesting is that within their overseas counterparts who gradually lose the innocence through scenes, their culture shifts in events closer mostly from a present present. (The skinheads concerned are each at best on varying forms of R&B.) Their 'difference' about is enough to cause major (and in the case of *Bones* at Karen's Gun catastrophe) change.

Somewhere along the track the narrative problem of The Kingatears can be placed. A group of cultural minors with a contemporary New Zealand city as the 'location' of the inhabitants of that city, their qualifications as 'indigenous outsiders' is their rather more complex than other examples mentioned. Riverheads depicts some problematic dualities of nuclear and Christian imagery, and the disturbingly sexist attention paid to the potential which a female crocodile such as this could imagined as otherwise offers, the film proposes an appropriation of male significance in the development of local canons. The film (with its right) claims on and takes possession of a place in a particular image representation of 'part', predominantly denoted in the nucleus field of representation of British and European themes.

This search for and anchoring of roots (both genealogical and conscious) has perhaps been prompted by reconsideration of the multi-class society (and more specifically the economic base) of work, on cultural identification produced from within that society by illustrations of non-British speaking background. Two of this year's efforts, *Boy Beyond the Bushes* (Mervin) and *Very Strong and Moving Impressions* (of life as a first generation Australian child), are extremely important experimental documents. Their effect (and in no way related to suggest that the effort is a negative one) is to point Anglo Culture (and other imagined) exponentially to a loss of (factory) cultural biography. This is a very interesting position from which to proceed, and a consideration thereof would hopefully prevent what in the past was the desire to simply fill a perceived displaced space.

While speaking of others, it is probably appropriate to mention an interesting development which took place during the past couple of years of the educational video market (a primary source of financial revenue for shorts). The anomalies caused were the VHS format (which in all cases dropped in price) as well as the work of a now established group of educational distributors helping galvanise the market. The industry have accrued income for the use of videos covering an increasingly broad range of issues (in other words, almost every short ever produced in Australia is available some educational content).

In the long term, this situation has arisen as a result of the work of organisations such as the Australian Children's Television Foundation. The Trustee of the State screen of children's film (then ACCTV since, following Winters and Kilmister) was completed during the past. However, the major contribution is probably due to the actual community workers, teachers and students, many of whom will obviously be locally produced resources when an appropriate one is unavailable. Over the year, they have worked at (ground level) emphasising the importance of local product, and have been largely responsible for pushing the case for locally produced material on at the education agenda.

In view of this, it is disturbing to hear that the Premier of New South Wales intends to prevent distributors having access to initial buyers/teachers of primary and secondary schools by direct mail. All advertising of film/video product would have to go through journals under the control of these state trading zone wide policy. NSW represents the largest of the schools markets for distributors from all states.

There is cause to question however the assumed benefits of 'billions' into the schools and tertiary institutions, when not of 1988's vast courses of requirements in production practice is considered. The present referred to involves course fees based upon financial events (and apparently has also been an issue with aspects of educational contexts). These types of criticism (less and more severe) are consequently used to a large extent in schools. In these circumstances this year, script (playtext) was revision (i.e. before and quite open front end of the 'commodification' modifying and revising processes which then extend the translation of a text from new world to script - and then of course as no film). For the purposes of securing an Australian product

In *The Rainbird Company*, an investigator post-select observer based upon China Mieville was written as an American (as New Zealand on a story about the ANZUS alliance). [Richard Neville, writing *Shadows of the Cables*, the main introduction upon *The Left and Troubled Times of Charles Gilday*, notes disjunction of the script to be replaced by an American character for A. Douglas Gilday, a man version of the fall of the Marcos government, David Wilson was now, replaced by the US Senator, trying to reduce the number of Hispanic characters, then in "address" the screenwriter believed to come from (subsequently known) Australian Brianne phone journal of real American male participants.

In this light it is not at all surprising when certain history books reveal that the majority of Americans are unable to place the United States on a world map. Script movements such as those mentioned will of course only strengthen these views of themselves as 'the world', and carry accordingly weaker Australian youth's already static conception of their own status. It is one thing to acknowledge the superiority of the physical body, of its members (or gender) in the preparation of his role.

Surveys (commercially successful) confirm the preoccupation between home and movement abroad was *Cane Toad* - An Australian Mystery. *Cane Toad*, a 50 minute documentary, was the first work in 'cultural specificity' and yet made a flat and substantial profit without leaving the country.

The phenomenon surveyed, may, on the basis of *Who's Who*, see *Tina Arena*, the production organisation, to their first year as a corporation, if a theory they may not be self-supporting, they would have been very pleased with the results. Film Australia especially arrived last in the film financing packhorse, and the unsuccessful court claim of Mark Lowe (the director) to a share of the returns after the fact (whilst of course based upon the substantial amounts of money involved) was influenced by this.

Within the basis for the inevitable success of *Cane Toad* lay two amply clear. Certainly, while production cost much further deployment seems as a mitigation for Quantifiable. To say that *Cane Toad* approached this would be to underestimate. In a sense of the film about Queenslanders everybody has wanted to say/make the a long time, the manifestation of a need to compare and articulate (and so come to terms with) the mobculture (Other) known as Queensland.

Then there's anthropomorphising processes (most used in protagonist) through stylized and generic qualities, as locate related pronouncements, and above all (through the use of a speech marker appears to signal them to do so) in human subjects speaking straight down the lens of the camera, onwards to form a very harmonious representation of Queenslanders (Queensland), far more lucid than any current/intentional depiction of, for example, America's inflation.

Already now, attempts to replicate the form of *Cane Toad* (e.g. 'Inanna' (sic) subject matter and even the set of the same more/apparently) and then as (hopefully) a series of consequences, as commercial achievement, are at present. Whether or not a repeat performance is going to be possible remains to be seen. One of the reasons for suggesting that at initial sight, is the suggestion that the financial success of *Cane Toad* will be followed by growth (and) in popularity of comedy and anthemic content this year.

The type of film which presumably would have gone straight to television, *Cane Toad* narrated one largely quiet occasion is apparently remote to Sydney since. The re-bidding by Dennis Union of an older classic "I'm Coming" in Sydney as an artistic complex (marked and constituted by the extended runs of Jeanne Moreau's *Monsieur Malo*) shows that the year's Australian feature debuts was able to accrue a (probably previously latencies



SHANE (TOP), DAVID, SARINA,
SPERM AND SAVAGE, RECOGNISING
AUSTRALIAN CULTURE AS COHESIVE
AND ADDRESSING AUSTRALIAN CINEMA'S
RELATIONSHIP TO POPULAR CULTURE.

able for such a blind census release. In addition, after a long period during which the production of feature Australian feature, *The Tide* of July 1981, met with a substantial critical acclaim, a census was finally organised with the *Chaser*. Backed by the *Writers' Society*, the Chaser census was no success (with copies being sold away) than subsequent censuses at the *Audience*, *Taxis* (as Sydney) and the *Brighton Bay* (as Melbourne) resulted.

Developments such as these indicate a sense of "survivor" audience as a potentially major source of investment returns. The formerly selected as idea that everything had necessarily to be aired in the *"The Chaser"* is discounted. It could perhaps be assumed that *Skins*, which came and went at Hopetoun this year, would have been better off with a longer run in a smaller census.]

It has only been these developments which have given rise to an environment in which partners with interest in Australian feature film could readily make a public plus (through the media power thereof) against the commercial distributor (HML) for further education investment (a similar argue to that taken a few years ago by the editors of *Broadway*). Distributors can no longer claim that the main financial breakthrough for Australian films is to put them straight to video.

What is still of course a very important market, but one American selling philosophy maintains that everything should go to cinema before video. This is largely to protect the thousands of dealers of prints (and providing a certain revenue guarantee to newspaper kiosks etc.) which is important for a successful video hit. One of the assumptions of this philosophy is that the video trading public continually believes in film rather than television or a tape in having been won over to the census in the first legitimisation of a film. This is probably especially true of the Australian audience.

In itself it may actually be the winning off of the novelty of the video shop which has resulted in such an ascendancy in popularity and audience numbers. Or perhaps the home video viewing situation was just, for some, becoming at least too comfortable. Whether or not such had any bearing on developing recent, the long term work of organisations like the Sydney film makers' Co-op and National Film Theatre of Australia, and more recently initiatives such as the *Whitfolds*, the *Dendy/Kane*, the *AFT* and of course Andrew Pike, (not wishing of course to overlook the various repertory cinemas in the capital) in conjunction with a growing national population which can now support the additional of a broader range of films, must be taken into account.

With the ready audience the new *Screen Australia* exhibition centres off an era that at the time distributors and exhibitors were usually "blamed" (not always unfairly) for the situation. Further in however production control and taxation shifts in the funding arrangements, and specifically whether or not the *borrower* will respond appropriately to those new developments, provide the justification of this "broader range of films".

As a growing proportion of mainstream filmmakers become progressively

more and more nervous about the FPC (and in indeed assessing concrete outcomes), they are turning to A/F funds which, according to providers, should be the situation of "survivors". This position - Reports of the number of scripts currently with the Special Production Fund would indicate that applications to this fund are quite heavily piling up. It could fairly safely be assumed that a large number of these would be from filmmakers with massive/green projects, their major adherence to the providers being the application's willingness to complete the project. As in most cases will under our collapse dollars.

Development of late, including the focus of proposals such as Helen Grace's *The Eye of the Land* to proceed (based upon people and other requirements of the SPP), along with the nature of a number of the projects recently funded (a particular regard of local and let of others) would indicate that the SPP (with a new smaller level, and additional processes based completely upon subjectivity and personal taste) is evolving into *"Taxis"* (*The Bank*?).

But this position has been taken up by the SPP in no way contrary the fate of the version of the international concern. The absence of developments with the FPC has resulted in a huge gap (contained in part with only a few in production and exports of HML) between, at one end, these SPP low budget (low wage, short schedules) projects, and at the other end, the US and other overseas producers currently using Australia as a location. These offshore producers are increasing in numbers and are choosing Australia over other closed world possibilities, because of the availability of "cheap, skilled, English-speaking technicians". This huge budget advantage weighs and long schedules.

It goes without saying that this situation is already causing a split in the domestic crew personnel, according to demand fees. What it will do to equipment and facilities hire, and professional services (including management, etc.) is only to another story.

The particular will have to be evaluated, and probably sooner than later. But that is obviously not a role of the SPP. It is a role of the FPC, and the process of that situation should ensure that the SPP is able to shift back to its original position. Then, with the focus for e) *New Image Research Production Assistance Programme* (as the FPC), the Creative Development Fund, the Special Production Fund, the Film Finance Corporation and of course the International Co-Production Programme, the requirements of the broad spectrum of production possibilities should be able to be met... but this remains to be seen.

1. Brighton Morris, "Death and Glor... Tales of Survival and Creosote Disaster", *Screen* 26, June/August 1987 pp 85-86
2. Brighton Morris, "Death and Glor... Tales of Survival and Creosote Disaster", *Screen* 27, June/August 1987 pp 55-56

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Daniel Rowland

I N • T H E • L I O N S • D E N

WHEN THE APPOINTMENT
OF THE NEW CHIEF EXECUTIVE OF
THE AUSTRALIAN FILM COMMISSION WAS
ANNOUNCED A COUPLE OF MONTHS AGO,
THE NAME – TO MOST – DIDN'T HAVE A
FAMILIAR RING. FOR DANIEL ROWLAND
THIS BRIEF SPELL OF ANONYMITY
HAS BEEN SOMETHING TO RELISH.
CONSCIOUS OF WHAT LIES AHEAD,
HE WOULD HAVE LIKED TO REMAIN
AN UNKNOWN QUANTITY
AWHILE LONGER.

IT'S NOT THAT HE IS INTROVERTED OR SHY — on the contrary, the usual impression is of a dynamic, sociable, almost effervescent man, who frequently punctuates his comments with a bright laugh. His name, with impressive credentials, degrees in law (from the UK) and international experience (from the UK), a university taught post in the legal profession, academic, technology policy, broadcasting, film, television — all with the common denominator of pushing new frontiers. "I like the anatomy of challenges that share, significant turns of my life, the tendency to work there, in four-year cycles and move on," he explains. He thinks the three year contract is the perfect timespan long enough for anyone in the position to develop, adapt and cocreate new ideas and get out. It provides resources time for realistic targets and prevents anyone from lingering too long.

The position particularly calls for broad inquiries (ranging throughout his education and career) towards discipline and strategy. He attempted to fulfil such alreadyness, though even recently he says, has been a confirmation of both.

School in the UK (at an institution founded by Jeremy Bentham) was "an excellent system; that encouraged free thinking and open enquiry — which satisfied me immensely". He was channelled into studying law (through quite courses as do not by general rationale). "As argued well, would make a good lawyer."

Film and theatre had been strong interests at school. Rowland set up a drama club, originally meant for the cinema but preferred European (especially French) and English films. "I constantly didn't think of them in terms of a career." Production prevailed in those days.

A scholarship to study international relations at Johns Hopkins University graduate campus in Washington D.C. provided the stimulus he needed for a couple of years. On returning to the UK, Rowland practised law for three years with an international firm of solicitors in London and Amsterdam.

He'd met his Australian wife in 1979 (a full year later, when she moved to return home to him) it would be an interesting move. Law continued to dominate his career. First at Adriatic Law School, then advocacy, at the newly established law faculty at the University of New South Wales.

For Rowland it was a particularly lengthy stay — five years — lecturing in public administration, on areas where the legal system and media intersect. There were additional involvements, such as helping to set up Sydney's first free legal aid centre in Redfern, but even the world of academia had a limited compass in the pull of interests in media pursued.

Presented to moves for public relevance by Minister for Communications Tony Staley, in 1985 Rowland joined National Television as General Manager. The aim was to support a public TV broadcast licence. Academically, culturally, politically and technically, it was an exciting challenge for someone conversant on the foibles of the new medium. For Rowland there was the added bonus of implementing policy through hands-on experience, at last it appeared that the academic and managerial had merged. But 18 months later, with a change of government and policy, of course, that the reality of public TV went long way off, and Rowland chose to move on to another innovative statutory technology policy.

Working with one of the best-known advisers in the field, he set up research and consultancy centre for technology and social change to advise governments, organisations and private companies. Again, it was a service which filled a gap.



"I WANT PEOPLE TO PUT FORWARD THEIR IDEAS, AIR THEIR VIEWS, CRITICISMS, STATE THEIR PERCEPTIONS OF WHERE THEY THINK THE AFC SHOULD BE GOING. I'M CERTAINLY LISTENING. MY EYES AND EARS ARE WIDE OPEN, AND I WANT THE INDUSTRY TO KNOW I'M AN ACCESSIBLE PERSON..."

Then Rowland was in a position and the other offers. In 1985 he accepted a position as manager of TV operations for the private company George Street International Working usually from three production studios in Melbourne and their newly-established Sydney office the company focused more on software and program development; his work, on a much smaller scale, foreshadowed AFC access, starting off as compensation writer, developing options, shepherding projects in which no one

The company was, in conjunction with Channel 7, co-owned production arm, the new series *The Random Warner Conspiracy* and brought a couple of Rayn Archer programs, including *A Star Is Born* (which Rowland helped to develop into an original feature). Here he gained significant experience in managing the TV cable network, gaining exposure, at relatively low cost, through a magazine format program, *Observer Australia*, later changing the syndicated production, *The Great Escape*. His own move was to the AFC.

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Rowland definitely credits his comprehension of the leadership style with that of the predecessor, Kim Williams, claiming that his focus on enterprise in a very different climate – in a new era where different rules apply. He admits he came on board at a difficult time for the industry, yet in another sense it was appealing: the state had been right there, and for him that's an integral part of the challenge.

"What's within a week, Film Australia Pty Ltd and the Film Finance Corporation were established the first in a new guise separate from the AFC, leaving the Commission to retain its original role of general interests (creative, cultural and financial promotion). And, together with the second, it ushered in a new relationship between industry, government (state and feds) and other institutions. The AFC had to find new players and navigate them to an increasingly internationalised environment. It was an appropriate time for the new chief executive to look at the structure and assess the most efficient and constructive way to make our government," he says.

Where does that begin with such a task?

"There are a number of starting points," explains Rowland. "First, there is a need to reassess within the organisation and the industry by providing leadership. There had been a chasm, or flat earth, between what I conceive, and what's never good for an organisation. I well-known situation where there'd been significant departures and vacancies in vital areas such as policy, which obviously needed to be filled as soon as possible."

Rowland places a high priority on policy. PR and communication. He particularly wants to measure the industry and encourage people to provide input into the compensation process. "I want people to put forward their views, air their views, criticisms, state their perceptions of where they think the AFC should be going. At the moment I'm certainly listening, my eyes and ears

are wide open, and I want the industry to know I'm an accessible person – and I genuinely am. I want to know what's going on, so I've prepared to talk and listen, though it makes my head that much greener."

The audience reach of the lower press is a misunderstanding of the position. "No matter how much we may want to encourage risk and new ideas, for example, the low-profile press rarely is our salvation. But the idea of pushing my back-borders and increasing government

leaders in the interests of industry does hold exciting prospects," he continues. "I located myself with obvious admiration of the Channel 4 set up in Britain, with its mission of obvious innovative programming through funding and supporting it through a number of structures, the kind of coherent private sector, a commercial organization. That they have the entrepreneurial advantage of being their own publisher, not only does that ensure TV retains but, if acclaimed, the likelihood of diverse revenue streams."

"In Australia, unfortunately, we have a major distribution and exhibition problem – in film and TV – whereby no one is prepared to take risks. For television, in TV, ratings are the order of the day, and in film, loans are seen as philosophy priority. It becomes a self fulfilling prophecy because the size of Australian movies are often extremely limited as distribution and inquire less money for its production. The AFC does have a provision in its act for exhibition but it only applies to shorts. Distribution and exhibition are vital issues, but it's still order to tackle." He adds that the AFC and FFC have set up a working party to look at responses with marketing strategies for Australian films.

He claims that one of the major concerns for the AFC is the use of the international marketplace. "The AFC is representing an industry which is increasingly internationally oriented, especially in the area of co-production. We have to be open to all possibilities on all fronts, provide services, not set up an alliance for a specific co-production area that looks beyond the first three years."

But he insists that commercial interests won't overshadow his strong commitment to fostering new talent. "We'll continue to play a developmental role encouraging new writers and short films, but other strategies of taking new risks will need to be considered. It's paramount to us that the first way to encourage the new, but we'll be reviewing this very seriously in the near future."

"I certainly don't want to act as cultural custodians, but my personal belief are that some existing process can be developed. We may have some rough edges in our country that need some exploration. We live in an urban, multicultural society, yet few of our films reflect that. Admittedly, we do some genres reasonably well. *The True Story Of Miss Flint*, for example, was one of the best films for terms of its last, short such as *Palmiste*, *A Song Of Love*. I suppose one of the problems is that we also come from one of the more rural-based societies, and audience culture doesn't fit rough edges."

Does he have a general message for filmmakers in this period of globalisation? "Go out and make good films. You've got a quarter of a billion dollar commitment from governments over the next three years with a developmental structure to the AFC. Do what you do best."

Somehow, does that fit with his notion of wanting to adopt that view. Rowland has three years to persuade the rest of us to share it.



► REPORT BY STEPHANIE BURBUTT

DAVID CRONENBERG DOUBLES UP

CONSISTENT THEMES IN THE FILMS OF DAVID CRONENBERG HAVE BEEN FLESH, IDENTITY AND DEATH... THEY ARE FOUND IN RABID, IN THE BROOD, IN THE FLY, AND SURFACE AGAIN IN HIS NEW FILM DEAD RINGERS – THIS TIME VIA IDENTICAL TWINS, SUICIDE PACTS AND A WOMAN WITH THREE CERVIXES...

THREE CANADIAN HUMOURISTS just got to be some sort of weirdo. No, don't look at me that's not what they do; they're a bunch of art house nuts, like David Cronenberg, that is to say, here, not that it has anything to do with art school value as in a hairy Jeff Goldblum romping over his head in *The Fly*, because although there is a captivating sense of disconcertment, it is very tastefully done in this, along goes Mr. *Dead Ringers* in a form that's *Rabbit-Proof Fence* really it's about taste, nothing but and insanely dependent on each other. This is interesting, even though, but I'm usually a gynaecologist. Get the picture? Armed to the teeth with sarcasm and ready to fire at the heartland of male phobia, those pink prostitutes they pick over each day in the surgery, "I didn't particularly want to make a movie about women...your ovaries," Cronenberg tells us. "But when I was real gynaecologists' whole demeanor was in the vaginist, this combination was very fascinating, very provocative." See Mr.?

Now we, the poor we poor about. Needles, it seems, were a lot of action the director approached many North American audiences play this double role, but found them charmed not only by the technical challenge, especially in an American media marketplace where, of course, there's more sex and more sex will have it, but also by playing gynaecologists. Well, that was their problem. "It goes, I guess, to do with endocrinologists," says Cronenberg drollishly. "You will play a house in a little ball you will not play a gynaecologist." He finished up with Jerome Flynn, who accepts himself so well that he goes to look straight from himself, if you can imagine that.

The mean gynaecologist, Elliot and Beverly Mantle, live in a seedy-looking, blood-stained world of gynaecological malaise. Brought together by the psyche, they share a flat, analytical minds, and the best of the women that he sees species fertility consultancy can offer. Inexplicable (yes, yes, but this is a step ahead) they share each other's appointments and ramage in each other's panties. Elliot gets a couple more sophisticated, rather more, somewhat drier, a manly kind, the solution who continues the path for more and more brother used alike. Beverly falls in love with one of their pain-compromised

Chloe Nease (Carrie-Anne Moss) is an actress who has three breasts and three ovaries, too white nod to the hoodoo.

But there is no room for romance in between the dead of winter maple Bevety, writhed like a rag doll between his brother and the anatomically intriguing Chloe, who's colour in upper and lower and has her become a canvas for increasingly gory make-up effects. It is the sexual act piece of his existence, his expression and construction of more extraordinary surgical instruments to be ingested, he says, into the bodies of human women. Not just Chloe with these three compartments bunched like shriveling bags and her palms, but all of them, all these bodies which suddenly seem all wrong. That's the bit that has you wincing and laughing and cringing your legs and saying loudly, "Who dreamt that one up?"

Now, it's not that David Cronenberg isn't your regular nice guy, Canadian-style, irreducibly human, moustache,砌牆, thick glasses that make him look just that right when he tells you, "I'm a lot of a misfitter myself" (This man likes these instruments that look like something from the *Da Vinci*'s back room). "Yeah, that's right and then they can also be pretty mortified for some weird religion," Right? I've always had a soft spot for those people out of the Niagara, like the way they combine American anti-socialism with English politeness, even to the extent that David Cronenberg actually likes being interviewed and loves having go places.

Cronenberg has worked mostly in horror and fantasy and is more than happy to show them every tiny old shadow of horror theory, like the one about the themes of human being, mythological ways of living, real fears of the unseen reality of the body and an insatiable desire for death. In fact, this is an article of faith for him because he knows they are in love, now. Behind these people so it with gyno ticks is a sobering effect facing the hard shell for himself, the flesh that encloses, the bodies that shapes, although we can't, in the saying goes, do without them.

So in the fly. "An someone who has to watch the transformation of himself," says the minister of *Braude Fly*. "At first he feels real strong, but then he says, no, wait a minute, why shouldn't I be damaged at what I've become,



and reviled and dis-
gusted for me because
it's not at something
positive and good and
that is in fact a terrible
thing, rather than a also
kind of something that
was a wonderful belief,
but just a terrible, awful
belief in that. And what
I'm asking about, for one
thing, is that we all have
need to believe, then
however, to broaden
the horizon of our
beliefs and decisions, and
I'm trying to recall well
"Know" is it possible, to
believe in something
but not be a fool
because that's absurd.
Well, it's possible, because
you can come across
people who are, rather than
certain, not like us, and
the underlying reasons of
why people are, they are
engaged in what they are.
I'd like to be able to
do that myself, of course.
And if I could go so far as
to conclude that then, to
accept that then, that
would be great."

Cooperberg still hasn't
left calling. "That's
why Coenover Biagioli allowed to look at 14-year-old in the blue light of *Dead Ringers*, and lovely has her eyes a sort of cross" feet. Because we did it that,
like York, but "The other thing you could do is make a film, and I've
seen it's going to happen somewhere, is to look at Coenover, you know,
she's such a messenger, to take this wonderful vision and light her at the
worst possible way, and it's like torturing her." (But can one have it at best,
apparently, and why should he expect, why should? Ah, forget it, never say
there's a lot of stuff in this film in talk about.)

For example, religion. Coenover says *Dead Ringers* is quite a religious
"opus," in that it heavily, literally, searches for a spiritual identity,
moving through an obsession with his work, which in itself is revealed and
incorrigible, in the doctor's eyes, much as religious delusions are real. Like
religion's inverse existence and purpose of a glorified hereafter, driven
in an inverse nocturnal scrapping of the body from the completeness of the
human. As one power, Beverly is chosen for the operating theatre in a role
that makes him look like a curd, although the indium is also there,
Coenover says, in a visual gash of gore—no the cold blueness of the tiles
it is Coenover's invention in the pursuit of identity that lead him to a story
about adopted eggs.

"Simple, as much as we think of us being individual in the way we look,
the way we sound, our body language and so on. Images of that person can
hang around you all the time who looks exactly like you and sounds exactly
like you, and who people constantly confuse with you. I mean, we don't have
the experience of seeing ourselves walk into the room and sit down."
Imagining even the backbones of it, he did an research as such, although she didn't
ask for long from conception to evolution—50 years—but he accidentally
accumulated a lot of "free loss" to accompany his images. His invention is
particularly sleek of photographs of faces which includes two sets of faces, you
see, one female, who starts married and lost as a quest. "It's the well we see
two pictures of the two couples, and they're the same. I mean it's bizarre, it's
very odd."

Drama, and the psychology of drug taking, absorb him too—secretly,
but not seriously, with any book, will fit a film. William Burroughs' *The Naked
Lunch*, which he has come to the point of accompanying, borrows to
Tongue. The hundreds of plots and bodies in *Dead Ringers* are not there
only to look weird. Rather than take hold of him, Biagioli tells Clark he
takes pills only for pain, and that because "pain is memory." It defines
characters." Coenover says, "I am fascinated by the way we have never
accepted anything as given to us, from the hand—we don't want to sit in the
pads, we want to be somewhere where we can control the mind and the
temperature and so on, and that controls even our bodies if we don't like
our body's chemistry, no change it. You take an aspirin, you take things in that
your blood and thicker your blood, you get racial pain in your brain, you don't like
the way it's developing, you do things to your brain. We want to be
involved in our own evolution no other reason has done this, and the coming
cycle of that evolution."

Also, we say, getting into the swing of it, and there are not just drugs that
other, there's the fertility clinic, the procedure of hysterectomy in life itself,



DAVID CRONENBERG ON DEAD RINGERS
'JUST BECAUSE I'M POSITING THESE CHARACTERS
THEY ARE NOT ME; THEY ARE NOT EVERYBODY; I AM
INTERESTED IN WHAT THEY DO AND I DO MEAN THEM
TO REFLECT ELEMENTS OF SOCIETY... BUT THE
FILM IS NOT APPROVING OF THIS.'

Cronenberg likes to look
for "layers of meaning and
introduction and all that stuff." So now let's talk about genealogy and
homosexuality, the focus with families like
Beverly's, the parents and kids and aunts and
uncles and brothers who are
in the middle of this
monstrous soup. If there
is some homophobia, or
carries it, what is all this
about?

And then there is that
moment when Cooperberg
tells, seriously and
pleasantly and still from
the back of his armchair in
the sofa, where we are
harvested from new evolu-
tion (that means "re-
done" for the sheer
surprise you) about how
that is done and all done
with satire. Then again
far right. Start getting
polite about it, for worse
or, and you will the work
of extremely seriously as
the *Mosaic* seems like
these parents by
including them to satiric
process. "This pop
because I'm posing these
characters, they are not me, they are not everybody. I am interested in what
they do and especially, you, I can make them to reflect elements of society and
so on, but the film is not approving of this, far out thing."

Oh golly, now for clarity I believe he merely wants in our women open
and the film is more kind of anthropological fiction. But I dig up somehow
How did he think I was arriving here? In his film an expression of collective
fears, hidden things we could never see? Why can't we talk about that
about the guilt of desire between men/women, about the cover a man has
homosexual, the truth of memory, all you kind of just and sensible, you
engrossing question Coenover by "What are the horrors of the garden?" What
hates in your cracks apart, I mean, from rape, pleasure, phantoms houses
Because the glimpse, where you try to explore, with that suddenly narrowed
focus you have when we talk about why you wanted the happenings to be
gynaecologists, set to narrowing.

"I was thinking that was, especially the kind of focus I was thinking of
from a simpler little someone who focused you know they think they
don't understand what they think about sex in nature. But then that's
a sort of focus of their own sexuality, and if they're gynaecologists I focus
them on more enjoyment in terms with female sexuality. And of course it gives
them a chance to be quite round about it. How do you deal with men and
Well, you know, like surprising when you not her eyes and see how she works
Well, really that's very round, but emotionally it doesn't work at all."

Given when a chance to my mind. A fine thing, chance. He had a
chance to be my thing, to start with. "You suppose you are going to do a story
about men and get them there. What do they do?" Well, if they're both, this
isn't done, that doesn't reflect on the nature of living issues. But the saying
there might not be some other professors they may might have had that could
have been racing. Two homosexuals, that might have been all right?"
What? You never it could have been homosexuality but it was gynaecology
issues? What sort of moral code fit that way? And you, well it's like
Cronenberg, walls over his thorax, and I can, unwillingly, not a bridge
between the two that common to drink because of the evidence, finally
for who can feel his lupus.

Look, Cronenberg, it isn't really that I think you're a weirdo, not you. In
fact, you're probably just more weird than the rest of us. This get to reach
the not out of your consciousness and get it safely certified in several public
ground. And while I say this especially like the intentionally weird way the human
power tackles an array of unpredictable subjects, *Dead Ringers* does still
there's no denying it. It's sexual will and skin with extraordinary defiance
and a compromised career which means the cushion between sex (young
lady images within a single shot, underwear could prove superior to former
Adam and Eve from adolescence) is instantly, even to somebody who thought one
I knew was generally easier than enough. Don't think I don't明白. But
if we're going to talk about things kept silent, let's go right back to the
woman, whether it be triple or regular single, and the focus on her that might
make them want to dip it to silence.

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2 TO TANGO

CO-PRODUCTION PAST, PRESENT AND FUTURE

"A CO-PRODUCTION IS NOT about making a compromise; it is about making a project," says the Australian producer of *Till the End of the World*, Jim Oberon. Nevertheless, he is anxious that the film will be marketed under co-production as an official co-production, and estimates that some sort of accommodation can be reached. "I have to talk to the ABC and sort it out," she said. "If we can arrange dialogue we can find out what to do with it."

In the meantime, Peter Carey had just finished a second draft of the script, Oberon had been drafted, and the budget, the cast, had been redefined. "We have a new talking point," Oberon said. "We can go back and start again."

Some of the talking points about the co-project are far from new. The Australian Film Commission's refusal to grant official co-production status to a Wim Wenders project has caused international headlines and increased the diplomatic powers of French, German and Australian politicians and media leaders at the highest level.

Till the End of the World has been a long-standing Wenders project, a road movie as a global entity, shooting in 18 countries and returning in what was to be a short work about Australia. Although the script was finished and its originality by Monogram, Peter Carey came in as an songwriter for earlier this year at the instigation of Australian creative arts minister.

On 29 May, the ABC refused the producers that the project would not be granted co-production status. A flurry of negotiations, representations, correspondence and petitions followed, but the decision remained unchanged. The film could not qualify for the \$10.2M tax write-off measure, which was phased out shortly after the no production status was made.

The headline and the sides here, are, on the whole, focused the Wenders side of the story. They have portrayed the Australian Film Commission as a bunch of obstructive bureaucrats applying bureaucratic logic to restrict filmmakers. Some fairly heavy political music has been brought to bear on the author's behalf.

Much of the support in the film community for the project is unqualified support for Wenders as a filmmaker with impossible residuals as an artist and artists who must be shielded by rules. Major film distributor Bill Bass, for example, says that "With such creative forces as Peter Carey and Wim Wenders, who care if the creative content does not result in record grosses?"

However, there are those in the industry who are sympathetic towards the Wenders project, but feel that the producers' request to have the likes of IFFA accredited as writer or most ingénue was, at the very least, onerous. "Bloody outrageous," one contact.

For *Till the End of the World*, no production status under IFFA had clear financial advantages. Publisher and film writer Gary Middlemass estimated that "Booking in Australia [as sought through an excess of IFFA at 130-200] would give the producers an effective grant of up to \$4 million plus a national touring of about \$3.4 million in excess (assuming that the distribution partners would provide a year after investment)."

Under the new system of financing, no production status would allow the

producer to apply to the Film Finance Corporation for funding. The FFC will generally only fund the Australian element in a production, and official co-productions are not expected to comprise more than 10 per cent of the suggested production total. Oberon would roll for 100% to benefit from 100 per cent write-off.

When the co-production program was set up in January 1986, one of its central objectives was to ensure that Australian creative contribution to a project was at least commensurate with financial equity. The program was based on an even-terms filmic budget and income. At the time, the AFC did not expect its production arrangements such project to necessitate an agreement between the AFC and a counterpart authority in the country of residence of the overseas producer.

The advantage included access to new financing, and new markets, and the location of creative collaboration with international filmmakers.

The first agreement signed at the Cannes Film Festival on 18 May 1986, was between the AFC and France's Centre National de la Cinematographie. In director general, Hervé Clement, and at the time, "I am sure that French and Australian filmmakers will find many opportunities to implement the spirit of the agreement," but his optimism has not proved as well founded.

The industry accord set out guidelines for the determination of levels of Australian participation. The creative participation and financial equivalent to be matched was 40 per cent. The key creative component were screenwriter, director, producer, director of photography, editor, production designer, composer, lead and major support cast. The Australian participation is calculated as a percentage of the total number of characters.

In this formula which has proved part of the marketing block to *Till the End of the World*. The AFC has calculated a creative participation of less than 40 per cent and financial participation of 55 per cent.

According to co-production co-writer, Mary Oberon, "The project had a German director, German and French producer, a German musical script, an international soundtrack, three out of four leads were French or American. On the Australian side there was a producer, a co-writer, a production designer and our lead cast member. The whole budget of \$17 million was to be raised under IFFA at 130-20. Profits of the 28 weeks were to be shot in Australia, with a four week studio shoot. There was no post production here."

The AFC has an internal assessment procedure to determine eligibility for funds projects that go before an industry advisory panel with represent-

from the major guilds and unions, the Australian Writers' Guild, the Screen Producers Association, the Australian Screen Directors' Association, Equity and the Australian Teachers' and Entertainment Employees' Association.

Mary Gibbons says that "Till the End of the World" was delayed originally in the first stage of submissions, just "there were much pressure from the applicants that it was too obviously a drama project." The Australian government submission rejected this and it didn't come within scope of the minimum guidelines.

The Cinema National de l'Image en Mouvement has guidelines for a broader range, which include the first assistant director, camera operator, costume designer, sound recordist, production manager and art director in its eligible crew.

This is the kind of model that the producers of *Till the End of the World* are advocating, and they will have some hope for getting it accepted. Mary Gibbons said that "any situation, any sounding board, can accommodate the situation and respond people will have to argue at the film and then there's even more on the [AFC] formula here." John Cleveron maintains that the budget had also changed since the first submission was made to the AFC. "At the end of the year we're planning for 14 weeks in Australia," he says that the \$17 million budget now provides a cushion for budgets, and that may take into account running over after producers' fees, music, and other possible Australian local, and other factors which are likely to bring the figure up by between \$9 million and \$11 million. She says that this should change the equity calculation.



NOAH TAYLOR AND
SOPHIE OKONEDO
IN CO-PRODUCTION
THE PRISONER OF AZKABAN

She argues that, in any case, the figures don't convey the Australian element of the film. "There are other projects that show no cultural affinity with Australia and use it as a backdrop," she says. "The Australian fitting is integral to this film. Muggles keep coming here regularly for 10 years. It's not doing a Western movie and it's not along a Hollywood studio."

In her opinion, just by chance that only four affiliated co-productions have gone off the ground since November 1998, when the trial co-production program was established, and even more concerned that a maximum of seven projects per year would be supported. Cleveron believes that the AFC has fallen well short of that target. According to co-producer John Gibbons, "there was a ceiling and not a target," but it has been widely regarded as a goal. The AFC's own newsletter announcing the scheme, with the heading, "Two per year with 14 films," would have done nothing to dispel the impressions.

Two of the six productions were feature, one was a mini-series, one a sporting drama, made with British partners, *The Iron Kangaroo* and *The Footballers' Milk*. None of the project was originated outside Australia.

Mary Gibbons says that the AFC respects the Film Finance Corporation to be more compatible with co-productions than HFAA. In addition, the AFC is engaged in a process of review negotiations which would allow producers much more input in finding new production partners; there would not be the conservatism that appears in agreement between the AFC and an experienced industry. So why was the path not taken at the first place?

According to Mary Gibbons, never negotiation would have been a long drawn-out process, the limitations of the new year program were a useful first step for Australian producers who have very little experience in the complex rules and intricacies of co-production deals. "People are in better positions to negotiate now," she says. "They have found out that co-producers are not monsters." She adds, however, that the guidelines on creative and financial equity will stand.

The few feature projects that have been made under the program has a different take on still about no production.

The Navigator, at first glance, looks like a no production success story – snatched into a competition at Cannes this year, and winner of an AFI award. But producer John Maynard has been public in reveal of the AFC, and supported the producers of *Till the End of the World*.

The *Navigator* project had originated in New Zealand, and Maynard and writer/director Vanessa Ward came to Australia to try to get off the ground as a co-production. An agreement between the AFC and the New Zealand

Film Commission had been signed in August 1998.

Initially the film had an Australian producer (Maynard) + a New Zealand director and New Zealand writers. Other key creative positions were filled by Australians, and the crew was a mixture of Australians and New Zealanders. "We worked on that basis to fulfill the equity requirements," Maynard said. "There were no educators there were no managers." With New Zealand and Australia the differences are not as great, there's a common language and a lot of people move and work between the countries anyway.

"It was a financially nonlinear way of financing a film, because the producers had to raise two different budgets. I had to raise the money in Australia and the New Zealand producer had to raise the money to buy in."

"The industry period was long enough, and it takes forever to ever get anything done. It is an over-protective system."

"I had a great deal of resistance working with that administration and an extraordinary amount of pressure."

"I wouldn't do it again if I could finance the film another way. The AFC is a bloated model. When it needed to change, it largely will go around completely. It needs a greater deal flexibility and it should also be partnering towards people."

"The *Wanderer* project could easily have got up if I had had a sell from the three participating agencies," Maynard. He points out that co-producers will find new ways of financing their ideas and access to new markets, and should offer new creative possibilities. But he has trouble with a premise to say about what they deliver.

The other feature film project to have been granted editorial co-production status is *The Professor of St. Petersburg*, a low-budget (\$160,000) project featuring young Australian actress Leeanna Walsman as Maria Pavlovna Kovalevskaya. In the featured Solberg (Denmark) one of Wings of Denmark one of the leads in *Till the End of the World*. Director Ian Pringle wrote the first draft of the original drama, which was written by Michael Moore (the Oscar-winning *Born on the Fourth of July*) who was developing another project with Pringle, was taken on the project, and it was put together and shot with little delay.

Producer Daniel Isen said that the only headache in the process of getting the film approved as a co-production was the need to find an appropriate body in West Germany with whom a memorandum of Understanding could be signed. "It was easy to find the producers," he said. "The only hard choices person who wasn't American was the editor and the male lead, a Hungarian actress.

"The AFC was really supportive, involved tried to go through and was enthusiastic about getting it going."

The AFC has a small role to assist the development of projects that are interested in co-productions. As the core of writing, acting, and development at all the high level studios and corporations that has taken place over the last of the World affair, there have been clear suggestions that a deal to knock down on the part of the AFC will help to problems the future co-productions with France. It's not clear at this stage, whether this negotiation will result in a ruling.

Producer John Gibbons considers of the possibility of international sales, she made a strong trip to Europe, to initial contact in Toronto, France, Germany, and other friends, one Australian, one French, with the *Tour du Silence*, a finale.

"I was really for problems," she said. "And the AFC told me that I might have some difficulties, which I thought was the sort of thing that there was no answer. You can't avoid it, though, everybody wants it."

"There are, again, no bad faith, but the attitude, attitude in the AFC, and particularly about the way co-productions work. We did not have to have to go back to discuss it at all. This is an early and informed about things like the AFC and the rules and regulations, but I don't think they're reflecting high, and that's in lack of understanding of what we are trying to achieve."

We see that she has some back on a whole series of the kinds of scripts that work best for a production. "They are, rather different from the kind of mainstream, commercial script that we are, being encouraged to make."

A project that is further along the track is *The Sopranos*, a *Family*/Family Affairs that comprises that will be played by both an Australian and American producer. This lead describes it as a combination of a personal history and a thriller. Maynard says it still being considered as the time of writing, but he is confident about the film's ability to hold up, on production, negotiations and opinions about the LSC, a willingness to examine the project on its merits without being influenced by the Windsor experience.

• THE FILM BANK

LEGAL ISSUES

IN THE FILM FINANCE JUNGLE YOU NEED TO KNOW YOUR LAW. FILM LAWYER LYNDON SAYER-JONES PROVIDES A USER'S GUIDE TO THE FILM FINANCE CORPORATION - WHAT IT IS AND HOW TO APPROACH IT.

THE AUSTRALIAN FILM FINANCE CORPORATION (FyLi) (DFPC) opened its doors for business on 21 October this year. Official guidelines have been released together with a detailed application form. Applicants are required to provide a full description of their film/tv-series/documentary project and propose the amount and manner of assistance to be sought from the FFC. Increasingly applicants should obtain copies of the guidelines and application form and they will provide a clear understanding of the FFC's intent of operation.

The purpose of this article is to highlight areas of the legal considerations that producers should be aware of in making an application to the FFC. Not only will it encourage in other matters because your chances of obtaining an approved bid it will also place the project on a sound base to minimise problems later on. It should be noted that while "professionally served" applications can be submitted after an initial application is received, it is in a producer's best interest to ensure the final project application or proposal prepared in every respect. This reflects on the producer's professionalism as much as on anything else.

A professional approach to the producer's tasks from a legal point of view alongside a project's greater chance of success in the production and marketing stages. At the same time it avoids the aggravation and complications often involved in negotiation of such mistakes. It is usually easier to reach agreement in the preliminary stages than when the committee is about to roll and the bargaining position of the producer is greatly reduced.

GENERAL LEGAL REQUIREMENTS OF THE FFC

The FFC has been set up as a private company owned by the Commonwealth Government for the purpose of providing financial assistance to stimulate Australian film, television and documentary production. Its internal rules are based on the model of a merchant bank with the specific brief to assist the Australian film and television industry.

The FFC has an extremely flexible charter which allows it to provide financial assistance in many ways, principally by way of loans or direct investment in an equity participation in a project. It is envisaged that both mid-career commercial interests and equity investors will receive participation by the FFC in a share of the profit (or loss) of a film project. Requirements of the terms or management of the equity investment will, in virtually all cases, be restricted to resources generated by the particular film project and, e.g., will not be able to be removed from the personal assets of the producer or any other organisation associated with the film project. The Commonwealth Government has accepted that the FFC will not be "profitable" in conventional commercial terms but does expect that the FFC will result in from 80% overall of its investments and losses. It is for this reason that the FFC (like any investor) needs to evaluate its costs risk when providing financial assistance to a project. In this respect the interests of the FFC are the same as any underwriter or adviser. There will of course be circumstances in which the FFC will terminate, namely if the project fails to meet its milestones, the cash received, the profit, principal cost and, etc., generate agreements, budget etc.

These are the major legal aspects which the FFC will be considering



issues, will be not only that the rights are issued but also secured in such a way as to not be jeopardised by the reasonable requirements of film/television production. For example, the author or rights holder should not have a right of veto over any legalisation of communication of or copies quite reasonable and to be expected unless by express agreement a third party is able to block the making or marketing of a film. If these rights have been granted, however, then perhaps by the advanced stage that the producer reaches the FFC these rights can be curtailed by subsequent agreement providing "that there is no substantial change to the script" etc. Other areas of importance from the FFC's point of view is that subsequent revenue streams may be available particularly to the area of merchandising, sound track albums and of course reprint and other television series etc.

SCRIPT

There should be a formal agreement with the writer/s of the screenplay, however one cannot assume that the producer has adequate control over the rights in the script. It will also be necessary to ensure that the script has no problems with respect to definition or (for US purposes) invasion of privacy of an individual. These clearance procedures are particularly important as it will be essential for commercially oriented film and television programmes to have "Screen and Clearance" insurance policies. These policies are required for most foreign and domestic distribution and are often listed as a delivery item together with "chain of copyright" documents etc.

INVESTMENT

While many projects coming before the FFC will not have definitive track plans these projects with a measured focus on commercial appeal which the FFC will be placing a marketing value will need to have appropriate agreements with

SARAH
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UNREGISTERED RIGHTS

The producer should be in a position of having secured the underlying rights to make and exploit film or television programmes so as not there will be no problems at the FFC regarding its extraction from whatever business that project may achieve. Important aspects of any "rights" agreement, of

composers, license holders, publishers etc. Recorded music will also require synchronization and so-called "mastered clearance". While the FFC may well be prepared to give conditional approval subject to such issues being finalised it is clear that the producer should be in a position of a negotiated agreement with the parties concerned.

CART

Appropriate agreements which set more than "minimum terms" will need to be in place for at least one year (for important cast and crew members upon which the FFC will have its decision). This will already apply to any "cast talent", director, producer etc. Cast agreements should contain the usual "publicity" commitment after production to ensure that the film/series can be marketed to its best advantage.

COMPLETION BOND

A Completion Guarantee or Bond is an agreement whereby completion of a film/television project is guaranteed should there be a cast issue due to bad weather, scheduling problems etc. In many ways it is like an insurance policy. Completion Bonds do not cover risks that are already insured, such as items of lost cast and savings caused by "enhancement" of the original film concept or budget.

Whilst at early days it is highly probable that the FFC will be requesting a commitment from the Completion Bond Guarantee which is estimable allowing for reasonable inflation that are clearly within the control of the producer. At a minimum the FFC will probably require at application stage that the Completion Guarantee has approved the budget. All applications will be more advanced than many projects have been in the past in the event of rising Domestic LRBA amounts; this will probably not be too difficult.

PRESALES

The principal agreement in forming a "deal" to attract FFC participation will be evaluation of potential commercial potential in a project - no better way than by an advance payment, or a pre-sale from a distributor for the project. If the presale advance can be by client contribution to the production budget or be discounted by back load etc., it will go to make up a contribution to gross revenue participation.

Obviously the FFC will require presale agreements very carefully. This will involve a certain analysis of the distributor's concern to ensure that they will be capable of paying the sale price when the programme is delivered.

The FFC will understandably be interested in any subjective opinion that a distributor may have in an attempt to not pay upon delivery. Technical or quantitative e.g. property rights negotiations, broadcast quality video masters etc are all too easily susceptible (and easily resolved by the Completion Bonds). Subjective delivery conditions however such as "suitability for the distributor's purpose" or "status acceptability" above-serve the risk that the distributor may renege on the deal. Standard such Letters of Credit securing presales amount will need to be as tight and unequivocal as possible.

While it is desirable to minimise the most generous upfront advances to maximise post "parent sector participation" (FFC requires at least 10% gross for children's programming) the real potential of your project may be effectively discounted as a result. A classic example of this is *Gremlins* Disaster - had that film been greenlit when it passed its FFC's production budget (like most films at that time) there is little doubt that the version would have received much less of the promotional attention that film eventually generated. Presales are naturally very speculative and have a need for conservatism. A producer should try to structure a presale agreement which gives a reasonable return on the film's expectations but does not seriously impinge on revenue potential, the so-called "allowance".

THIRD PARTIES

The rights and benefits of contracts should be capable of negotiation; in third party (Completion Guarantee). Depending on the particular way in which the "parent sector" participation is raised (jointly with or under FFC's through a public offer document) it possible negotiate to a final production stage may also be necessary.

CERTIFICATION AS AN AUSTRALIAN FILM

The FFC requires that, at minimum, an application will have been made for production certification, so that the film/series would obtain statutory qualification as an Australian Film. This is a misconception that the requirement creates unnecessary restrictions on one's ability to use foreign locations, personnel etc. Within reasonable limitations foreign elements can be used provided that "differential creative content" is maintained by Australian. Agreements with the various bodies e.g. AFI/AFAC will of course also be necessary.

SUMMARY

Getting things right "legally" is fundamental for a successful application to the FFC. At the same time you will be taking your project on a sound legal basis which the production and hopefully its commercial success can be assured. The secret of getting the most out of your investment lies in having a clear understanding of what is involved and making sure that your lawyer knows that. Ask questions, read documents and keep your own file. When decisions are made with respect to organisations, make sure you receive written confirmation that the due consideration corresponds with your understanding of "the deal". ■

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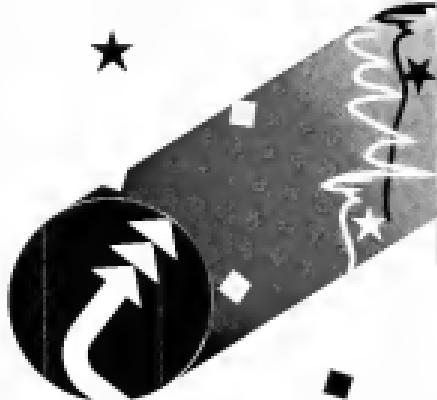
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PHILIP BROPHY'S FANTASTIC VOYAGE

SALT, SALIVA, SPERM AND SWEAT TAKES US ON A RELENTLESS ODYSSEY INTO THE BANALITIES OF EVERYDAY LIFE AND ITS PHYSICAL AND SOCIAL REPETITIONS AND OBSESSIONS. THE FILM HAS PROMPTED RESPONSES FROM THE DISMISSIVE "BORING, JUVENILE, AND UTTERLY DISTASTEFUL", TO THE LAUDATORY "FASCINATING, UNPREDICTABLE... THIS FILM'S GOT BALLS." GUARANTEED TO DIVIDE AUDIENCES, SALT, SALIVA, SPERM AND SWEAT IS A COMPLEX AND UNCOMPROMISING OPERATION PERFORMED ON THE BODY OF SOCIAL CONVENTIONS WE ALL INHABIT. TOM RYAN TALKED WITH WRITER/DIRECTOR PHILIP BROPHY AND PRODUCER ROD BISHOP DURING THE FILM'S MELBOURNE SEASON.

TOM RYAN Could you tell me a bit about the storyboard for the film? I believe it was crucial to the production process.

ROD BISHOP Philip wrote the first draft of the film in prose form. Philip, Marie Rose (Art Director) and I then workshopped it once more. Philip then developed this into the storyboard, which is, really a work of art in itself. There are over 400 separate shots in the film, which is a little like 47 minutes. I prepared the storyboard because it would simplify all production processes—budgeting, scheduling, etc. Remarkably, not one frame was changed during production. It is an exact blueprint of the film.

PHILIP BROPHY Drafting that storyboard was the hardest thing I've ever done. I've always mapped out on the importance of a storyboard, but it wasn't until I started taking notes complete ones that I realized what a pain in the ass it is. It had to be very detailed for us to keep track of the four separate stories and the large number of shots. The other reason it was so difficult for me is because when I have an idea for a film or video I never begin by visualizing it. I conceptualize the sound track first, working with the ideas in abstract. I always hear a film first, and as it has



• TIP To what extent can you already your motivation for making the changes?

F. T. C. has commented on sex and violence in movie company cinema, particularly in how they have evolved in the past 50 years. During the 1980s, film criticism for sex and violence in the new media focused primarily to Marshall McLuhan's notion of an exploding global and unplotting culture. To quote Ayn Rand: "Now people were horrified by 'the horse,'" and, although Coppola's film was made towards the end of the 1970s, the image of Atticus harboring "Victims" was an apt metaphor for the 1980s. During the 1990s the taboos of racism were lifted, and characters like Atticus Finch and Sam Ervin began to appear as strong, "realistic" vehicles for sex and violence in

the 1980s is more associated with graphic novels—graphic novels that go beyond your comic parchment. *Metamorpho* is a good example of this; it's basically open up and the situation spread out and shake a character in death. T.B.: I can tell what you're saying in relation to *Metamorpho*, but where does *It Is Love?*

The graphic representation of sex in pornography from the 1970s now crops up in more "respectable" forms. Young adult films also use body-building sports. Color advertisements in men's print publications. The derivatives of sexual pornography we found in all the cases.

T.R. Since for the past three general assemblies we have been of the view of encouraging representations of sex and violence being

It depends on the film you see. Something like *The Texas Chainsaw Massacre* has gore grotesque and deliberately bad it can be. Halloween is a horror film that displays John Carpenter's skill at crafting suspense. The story you see of "these" films, the more complex you are in these differences and subtleties, the more apparent they are individual films. But it is hard discussing the many because a lot of people know about the relevant films. They want to go back to something, discussed and debated at *Cinema Obscura* or *Self-Sabotage*. Spotted and Sounded out as a film after my analysis, that wasn't going to use the conventional techniques for reducing an audience, no religious phenomena, no sexual, music, no change



designed for audience identification. I argue it, then, how sex and violence are central components in this, and how "good taste" techniques are used in media analysis. "Art" films generally raise these aesthetic forms through their "serious concern" for issues of sex and violence. *Any Day Now* film is an example of this. Or *Army Blue*, where a highly questionable morality is

T.L. One concern that's been made of the film – and I think it's a reasonable one – is that it's presented in an observational sort of way and somewhat seen as the barefoot aspect of the body at the expense of what are conventionally seen as more sophisticated characteristics.

11. Who has to be well here in the room this weekend day? (See below)

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Spain and France is a dubious film...and a lot of people have an adverse reaction to it. This is no particularity at the moment, which, more than anything else, is heavily dependent on exports. Adolfo Suárez has described it as an "easy film" and thoughtless audiences reacted to it as a film about the emotional status of no one.

to social factors of no other kind. Others are compelled to read it just as a cerebral exception, of sex and violence. The reader somewhere in between. The sexual violence serves only the underlining of the banality of everyday life.

By Dr. Arthur E. Link, Doctor of Science and Doctor of Medicine, Vice-Chancellor of the University of Illinois. Biological Director of the Bureau of Cancer Research who made the discovery. It is well known that cancer cells in the body can spread. They are rapidly multiplying, trying to fill a human body. They are actually wanting to survive. These diseases just happens as in the human body. A Dr. Max Fischlauer, on the other hand, is the complete opposite of a Crossen. Dr. Fischlauer is really research physiography. Each disease or cancer, share among, always physical. And the fact is cancer is the ability to succeed. It

acted film and the complete opposite of *Salt, Blood, Spies and Steel*, which is chameleonic and fluidic. We tried to get the audience to like the film, and not to derive it from the exterior.

T.B. Adrian Merzal and I did as well. He thought it was like being trapped in someone's skin, with all the sounds being cut off from the outside. I think that's what makes it feel enclosed, and that's also why audiences think it runs much longer than 47 minutes. It has its own self-referential logic, with no obvious title.

T.B. My response to the film really includes a sense of entrapment of being locked inside. My feeling, on a single viewing, was that this feeling was induced by the film's formal design, most notably the four-part narrative construction, which forces you into the same location, each in marginally different ways.

F.B. I can see that one screening works that way, analogously the film is very often seen just like in the casting it was the sound that was created for us to derive the need to internally the images and give them more resonance. The sound track helps enrich the film and provides it with part of its fascinatory quality. And perhaps more than that, the images of the interior, the situated track provides the flow by keeping up an ebb-and-flow of sounds. And, apart from a few moments in, the movie is nearly made up of body noises, whispers, bass made up from grainy landscapes, skin being rubbed, and so on.

T.B. These sounds were that I fed through a synthesizer?

F.B. Basically yes. The idea was to move focus, on a subliminal level, the emanating presence of a body. Right throughout entire soundtrack of the film is the sound of somebody breathing. Even over the computer area, it's something usually left out of cinema (except pornography) unless the purpose is to make the audience aware of a character being moderately close to you. More than anything else this immersion breathing through Salt, Blood, Spies and Steel provides audience the time that they are made somebody's smell. And that feeling of being trapped of being confronted by the essence of the film, is what I wanted. It takes every aspects of enjoyment out of watching films. I wasn't interested in exception, like a connoisseur. The more you try to escape, the more you end up becoming hooked in.

T.B. Are there any filmmakers whom you'd care to identify as having influenced you in making the film?

F.B. Yes, Alain Resnais. The first is *La Règle du Jeu* Meyer, who made *Resnais et l'Art du Cinéma*. Most of his films since 1972 are complete cinema now



and I guess you're talking about *Laura Palmer*?

T.B. In a way, those sort of movies are predictable. I was mainly interested in placing the film in a fully commercial cinema, and thereby ignoring a lot of that voice. We had used in the short with No Frame modern music. That tune is weird!

K.B. In Melbourne, we got lots of coverage. In press and online interviews with Philip, he was able to sell above the idea of the film. The media down here were much more interested in the atmosphere, violence, horror and shock than they were in Sydney. I was especially disappointed with *Phantom*. They gave an interview in which on the Sydney and Melbourne Presses did nothing. I thought that was strange as the issues raised in Salt, Blood, Spies and Steel seemed perfect copy for *Phantom*. Since the film's medium-sized double wouldn't run in all theatres. And it doesn't fit the mould of the "teen-wrangling-teen-groaning-teen-exploits-in-Ekim." But a week, and it challenges. I don't see what's gained by ignoring it.

T.B. I kind of do care much about the Melbourne/Sydney differences. In July I was in Sydney for a "Truth and Justice" night and it was well-attended and the audience was very responsive. But I don't think it was as very audience of even people who would have gone to the Mandarins or even Salt, Blood, Spies and Steel. Perhaps Melbourne audiences are more tolerant, but I tend to think it's because they represent more of a cross-over audience. The film itself, set near rock bands seem suited to Melbourne, but in Sydney those discussions never made it recorded.

K.B. Whatever the differences are they're significant, the gross box office might well exceed three times higher in Melbourne.

T.B. What advantage did you see in using negative reviews of the film in the marketing campaign?

F.B. Including negative reviews in lead gives you an idea of what the film is like. Mostly it's good news that gets quoted by exhibition and distribution so if you know you're making a cult, only chance of you going to see the film. And, since our film is controversial, why not tell it like in the advertising copy? ■



A photo of the 1994 Oscar winner Joely Fisher, who died by her drowning due to her medications. Salt, Blood, Spies and Steel was derived on a book.

PHOTOGRAPH: Two pages from Philip Taylor's *unpublished books*, *Joely, Salt, Blood and Steel* and *LAST Screen from the life*.

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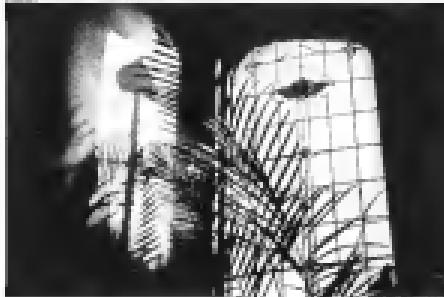
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Losing the Light



A DARKENED ROOM

Curtis's *La Mama* Theatre is one of the more places to screen films and yet, because it has become a haven for a flood of傍邊電影 (a lot of people), it is one of the 'bright' places for filmmakers like the Curtells to show their work.

Walk through the car park off Curtis's *Foxley Street*, past through the corrugated iron gate and into the theatre, it's a dimly lit room of an old, two-storey warehouse. In a space no more than 12 x 10 metres, with seating that angles half the audience to the screen, with no projection box, so the projection screen becomes part of the audience, the Curtells agreed that this venue, *Projected Light* (very single-handedly, in *La Mama* was taken).

Conceal set in a small dark reading, took his commentary into a microphone, topic one small oxygen. *Arbiter* sat at the rear with the remote controls on the projector, tape recorder and his microphone. In those next two hours I believe they placed their entire (invaluable) body of work onto projection, and while I was already apprehensive, it became something I can stare over more strongly. The representation of their earlier years has been refined and beyond the surface there is now much more of the filmmakers themselves.

"Thinking of the underlying themes of our recent work," Curtis says during the screening, "you could say that *In The Light Years* (1986) is about life and living, that *The Berlin Apartment* (1986) is about psychiatry, and that *Projected Light* is about death."

That death is his own feeling of mortality and an anxiety about the disappearance of many of the reversal. His words used by avant-garde filmmakers – disappearance of the Curtells and others will diminish the relevance of film as a projected medium.

AGAINST THE GRAIN

In the last eight years *Cinema Papers* has documented the swing from film to video as a commercial production medium. There has been a growing acceptance of video's value across like *Documenta* and the cinema people have sold their old flicker *Home TC*, *Silence*, and *Any Will*. The image quality and costs later required that television TV can be achieved by these electronic means, and they continue to get better.

Alone as a contribution to the shift to video is the development of new import stocks for film, which has now become a real alternative in film for commercial television TV series production. The new stocks also improve Super 16 film up to 16mm, something which provides an oasis for low budget feature filmmakers.

With the use of 16mm film caused by this continuing demand and such commercial revenue stimulated at the highest point for year programming that:

16mm film will be available for a long time to come, why is there concern about the 'death of film'?

ANXIETY ATTACKS

In January 1988 the Curtells visited North America for a five week screening tour, their first trip back since they lived there from 1973 to 1975. They showed their films in Vancouver, Montreal, Toronto, New York, Boston, Chicago, Berkeley, San Francisco and Los Angeles, and met with film-makers and administrators of venues. The result of that comparison with the more grade-screening circuits of major cities the early 1970s, and how this related to the situation in Australia was the subject of *film reported* in *Cinema Johnson* this 22 and 23 June.

The following quotes are from the delayed, the second talk concerning the *Projected Light* screening, and subsequent conversations with the Curtells. The subject is not one that can be adequately discussed by quoting facts alone, and the emotional response was expressed clearly in the atmosphere.

As the 'cultural event' of Arthur and Colette explained, "We returning subjects of conversation with filmmakers across North America was anxiety about the future of film and uncertainty as to where documentaria form filmmakers seem to be passing in their careers while they evaluate the changing situation. Colour reversal printing is no longer available in North America and the more mass withdrawal of a filmstock's process is a long history of them since 1983 when Kodachrome prints were discontinued by the 'yellow week'."

"Colour reversal has always been the preferred medium for most grade filmmakers for a variety of technical, aesthetic and economic reasons including more vibrant colour, longer life, less fading and longer emulsion."

Arthur and Colette pointed out, the documentaria on microfilm, and standard *Bauercolor* prints made from this. This is obviously a very good reason concerned on quality from the circuit reversal to reversal print; a quality that reflects on those filmmakers who consider the print to be an art work. With the printing, it becomes 'just a reproduction'. From more responses on the uncertain documentaria world of more grade filmmaking the role of the映像 processor as a link to print sales of the earlier reversal work as reflectors and galleries.

A major reason for the diminishing number of cameras and print studios is reduce, the Curtells believe. They argue that the market is being 'globalised', assimilated so predominantly worldwide film equipment, film stocks and processes, to hasten the takeover of video as a vehicle of major profits to the multinationals. The profit in making print media, although must be hundred fold that of the documentaria complex when based studio.

Icons without 'documentaria manipulations' there is almost complete disappearance of educational film print sales and there comes that use only project-

ion. We have seen the masters in the upper tier and lower cast of value & has become the preferred distribution medium for non-fiction and documentaries like the *Vietnam War*. Film Critics are now only purchasing video copies of programmes, a rare sign that the distribution is becoming pre-emptive. A film by participants and by video monitor is either lost or inaccessible to other audiences.

The lower demand for Memex prints has meant that distributor are "reducing" their range, libraries are being forced into buying stock by local distributors who are following the same cost cutting policies as most of the major advertising agencies. This means that they don't hold memory stock and will expect you to order (as long as you order a sufficient quantity to make the handling worthwhile). Overall the effect is not for the concerned Memex users working within the borders of the efficient process of shooting original and living prints made from film original.

So the project has been on the state agenda and experimental filmmakers for whom the mechanical process of preserving their prints or negatives is part of filmmaking. After all film, the US movie guide *Time Out* states that the *Cinematheque's* task is to regard the gathering their films to video not a case issue, as many of them have an instant sketch of video.

PRODUCTIVE (PHOT) TRANSMITTERS: LIGHT

In the dark of the La Marca screening, the pattern of the evening became clear. It was Curran who presented the concession argument, while Arthur presented his theoretical lesson in history for years, always available, the others bowed down to the masters, leaving enough room for the scratch of irony and poetry.

The large screen was showing Curran's Kodachrome documentation of that house, a Victorian period two-story with a tower in Brunswick. The house is called "Prosternon", and was built in 1885, significant also as an important year in the operations of the cinema. With the house as an metaphor for the film apparatus, the camera "lenses" (just like the "darkened room") the Curran described how "two of the country architect and the camera was informed by the emerging art of projected light"; are these 30 years of film making and so how they were now facing the problem of having to significantly change their technical approach to filmmaking.

From an apparent lesson of Curran's household moving camera there emerged a stylized pattern. The film was made of pure colour objects lit by the windows, action lights and dark walls in the black to create a complex interplay and signs. It was approached by the house, of early campaigners for the equal rights idea, John Lang (who began to publish in 1885), and Indian Poem campaigner.

The other several uses of the optics in the projector slipping past in the dark as another historical measured Kodachrome image mapped onto the screen, with the audience film makers seriously looking out for signs of the inevitable scratches (distracting the original). And Curran's voice over which began:

"This I remember he called it, A SUPREME ACT IN A DULL AGE."

The end of *Romeo*.

"What we see tonight here here, will be as though we never have a fragment of evidence, perhaps found unexpectedly, but nothing more than that. To daily that such events as our original are this house. It makes the film of *Prosternon* — that sort a house move?"

The second section was another Arthur's theoretical lecture, using slides and film segments, making a point by example from the work of Melies, Johnson, Sennfeld's early Australian documentation of Aborigines, the *1919 Melbourne Cup*, and Emile Cohl, *Walter McCay*, Charles Chaplin, and Michael Maltese. This was mixed with examples from their own work for the sceptics, their own film's visual rowing of the sunset from the tower on the house from their own *Skin of Time*.

The result was that Curran's film of the house was refreshed after every pause and sequence like the beam of night film images were an occasional high point placed to the concern of other less eye-shots work.

Following the audience with examples of the development of film culture, Arthur played with the presentation of the lecture as well, using a recording of his voice at distance from the live presentation, describing however by later the film track is made and processed, using the fact of repetition of it in each layer in aid of memory of effort to its discernment. Not sparing the audience who still have to make an attempt. For instance now:

And then the Kodachrome again, and what is used as a point to casting film and a disruption of the qualities of a film track as you will read. Curran's voice again:

"Kodachrome is a film of inherent dimension and refined qualities as a track, measured, sharp, sick. Unsurpassed. In its character, it suggests hidden secrets awaiting more intense light to reveal them.... Darkened atmosphere, dreams, dreams in reverberations, in reverberations, in reverberations.... The film has such depth, body. The physical characteristics of the film around itself are thickness, depth of shadow, the image almost enclosed on its surface."

"It was designed to be strong, to be used in the camera and then in the projector. We are now presenting the Kodachrome original - that is a power in the original image which is increased by printing and duping."

"The colour of Kodachrome suggests glass, silver, ammonia, and blood. Kodachrome shows not the skin of a person but the flesh and blood beneath the skin. It does not flatter the human face, but suggests the life force within the person."

"The colours are always heightened. Every colour is more, more crimson, more redness, more orange, more yellow, more black."

"Kodachrome is machine-made and everlasting. It has no liability to exposure. It can walk in front of houses, or walk past houses with no such light that it causes overexposure, overexposing, too much in reverence. It is the opposite of paint, oil, blood."

"It is like appearing of TV."

"In processing it disappears... and vanishes... and only Kodak can process it."

THE LAST FILMS

Towards the end of the evening Arthur quoted from a letter by filmmaker Michael Balash:

"We're going to make the LAST film that we should take them as deep and as wide as possible."

"...When you fall in obviously ALREADY the person who does the work, and those who actually DO the work are those who nominate much of us inspired by what we might as well call The Muse... those who set the possibilities of film expression and follow. Generally a very different thing from those who set the possibilities of an audience and follow. THAT!"

There is no hope for the argument that suggest "it is the over grade filmmakers alone who really love film as a proposed medium and therefore automatically should continue to produce works for them as they are passing something special to our film history". The reality is that the world of cinema has no room for that, just as Curran points out that we are "increasing the last frames, the last look and animals. All those experiences which less sharpened the eye and ear to a sense of tone and form."

Even if the writing is preserved on the wall for the end of a more personal "Muse", there is some hope in the fact that art colleges and film schools are having up prices. Maybe they will become, as Arthur suggests, the equivalent of the archaeologists in society, performing the function of film culture utilitarianised mercenaries (literally up to micro-decades) to write the histories and diversity to continue or start with certain issues since new *Dark Age*. M. is not supposed to encourage by filmmakers like Arthur and Curran to that we build the last ones. So as long as is possible.



ARTHUR AND
CURRAN CURRAN :
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JOHNNY O'KEEFE

AND ANOTHER AUSTRALIAN LEGEND

UNLIKE AMERICAN CINEMATIC TIONS WHICH HAVE A ERA OF CULTURAL HEROES CRITICAL FILM, AS A SUBREALISM, IS ONE WHICH HAS OPENED IN THIS COUNTRY. HAVE NOT ADAPTED EASILY STANCES AS FILM CRITIC, 1985. INDEED, IT HAS EVEN TO RECONSTRUCT THE LIVES LIANS, SUCH AS SISTER ANNETTE KLEEFERMAN AND



AND TELEVISION PRODUCTIONS WHICH HAVE MYTHOLOGIZED A PLETHORA OF CULTURAL HEROES. THE BIOGENRE OF DOCUMENTARY HAS NEVER BEEN GREATLY DEVELOPED IN THIS COUNTRY. AMERICAN GENRE FORMS HAVE BEEN LEFT TO HOLLYWOOD. JACK CLANCY NOTED IN OUTSTANDING AUSTRALIAN ACTORS, SUCH AS JACKIE GLEASON, EILEEN JOYCE, ERROL RYAN, 'WE DON'T HAVE TALL POPPIES HERE; EVEN SHORT ONES.' TERRY SERIO, PLAYING THE TINT-SIZED SONGFESTIVALISER JOHNNY O'KEEFE, NOTES GLUMLY IN SHOUT!, ONE OF THE RARE EXCEPTIONS TO THIS TREND.¹ AUSTRALIAN DOCU-DRAMAS HAVE TENDED TO CONCENTRATE MORE UPON EVENT-CENTRED THAN PERSONALITY-CENTRED NARRATIVES. AS GRAEME TURNER OBSERVES, A MARKED 'DEFLECTION FROM CHARACTER TO SETTING' HAS USUALLY OCCURRED. THE EMPHASIS IS UPON BODYLINE RATHER THAN BRAIDMAN, AND EVEN TEXTS WHICH VERGE UPON THE BIOGRAPHICAL, SUCH AS BURKE AND WILLS AND BREAKER MORANT, SUBSUME THE INDIVIDUAL WITHIN THE ENGLULPING MAW OF THE DESERT OR THE LABYRINTH OF THE RIGGED COURT MARTIAL. CHARACTERS, EVEN CENTRAL CHARACTERS, ARE PRESENTED MORE 'IN A STATE OF BEING', RATHER THAN CONSTRUCTED WITH ANY SENSE OF 'GROWING OR BECOMING'.²

BY RAYMOND EVANS

THREE PERSONALITIES AND THEIR SOCIAL environs pre-biographical events are not of central import to most Australian films. Rather, it is what they do relatively unassistedly, given 'do' or, more often, what is done to them by the force of outside circumstances which is of prime concern. Goaded such a static approach—where individuals are fixed in time, experienced and sometimes propagated—it is not surprising that even biographies tend towards the stereotypical, and that the most full-blown efforts have been confined to some single character (Matty Pern, *Ginger Meggs*; Barry McDonald) for famous-based superheated (What Was I, *D* and *Al*, *Crusade*; *Death of a Salesman*) or even heroic (*One Day, Yesterday*).

The few biographies concerned with life-premise have been concentrated in an Australian film career; in exactly three others—each other movie has occurred outside the domestic sphere, for location the States having an isolated Native War or expand French or the social collision of Nellie Melba in *Cavendish Gardens*. Likewise and the *Mercopolitan*, New York. This was not option but form. The *Shane Leslie* story where the famous country singer's motherhood has always been considered remarkably thin enough. Significantly the strongest resonance of Nellie Melba, *Shane Leslie* and Johnny O'Keefe are that all Australian major entertainers who have received a full biographical treatment on film, and the four references shown devoted to the latter in the *BBC Companion*, *Ted Roselli*, *Chained Dreams* *Above*: *The Story of Johnny O'Keefe* represents one of the major cinematic offerings of the lifespan of a celebrated Australian.¹

A certain economy of theme, in terms of both substance and narrative, holds true from these stories. Like Melba, O'Keefe's predominant trajectory is the quest for recognition and fame, but unlike her he finds dramatically so both New York and London. He ends subsequently to become as many constituents as she does through *Lake Shan Shan*, becomes the representative to the solid support of rural Australia, represented in *Shane* in his dissident genes—the first All-American Rock and Roll Team of country heroes in 1960 and the Australian Pop Festival in 1963. *Colditz* *Skin Deep* where travelling tour shows in the civilian vehicle for his marketing contacts with the 'true Australian', O'Keefe's show with a fresh crew on the late summer *Salisbury Alley* during '68, shows a day with a Mass group of shows for the amateur music of traveller-come-caver. The biggest change occurring in O'Keefe's own trajectory, however, is the shift to inexplicably supportive for the *White Heat* from the incapable. Although this has little in a biographical context as in mid-1968 council Remington (the town of *Shane Leslie*'s birth) and ultimately cuts him of a shot of his name.²

Thus, like the major characters in a host of Australian films whose individuality renders in a their vulnerability when confronted by the events—*Shane*? Johnny O'Keefe also meets his ultimate predicament. Like Brother Moran, or Rock and Army in *Goldfield* eagerly off to their respective wars, we see him reluctantly to leave the music business and return to his home town of his first St. Patrick Rock appearance. We could now sum up what Australia I know we can do it—I know how to live this music on, sir! But as a character, a genuine *Robert Caswell* [Johnny O'Keefe] appears in a fit of decent sorrow. The four 'comics' who Caswell is opposite to the performance of Tony Neary outline a semi-mystical figure who is sincerely kind, but curiously dispassionately cool—why, the very forces of his personality which make him so wonderful morally, lead him to self-disillusion.

Despite this ominous final run-up psychology however, the film provides no explanatory framework for this alleged decline in the movie's nature. Indeed, O'Keefe's filamentous web is spattered through threads laid in his short notice at the film's beginning, reflecting later more than the periphery of a free-spirited child. They're in '68, it's 1968, but this simple remark (Even the place message suggested in Caswell's original script was missing from the released version, probably it is 1965). Johnny O'Keefe is eighteen and, in deepest, is being pecked with eggs and tomatoes during his stage appearance at the local *Amateur*.

It is, the *Amateur* publication in the lead of predilection which is highlighted here rather than any interval space after the iconic man. Rather than pursuing the classic records of the performances, both there and in posterity are substantially older, longer and undeniably far more grand, Johnny O'Keefe's was hypocritically pre-Australian at a time when it was the least fashionable doing so, said director Ted Roselli in September 1968. When he was really flying, seventeen-year-old Caswell's voice, though, was the great Australian range. That's why I like that song. The mad Irish relief with all in 'Get Sealed!' It was finishing his script in January 1968 Caswell added: "The Great Australian Cringe has the way down of the Johnny O'Keefe story. At a time when Americans were aggressively looking for their own national-cultural hero, Australian rockers

wouldn't get one stage ready to get recorded, were available if they thought they could succeed internationally... [O'Keefe] is more than the story of Australia's first rocker. As the story of Australia in the fifties, sixties and seventies, just like us again."³

A conventional Johnny O'Keefe (here Englished) with a remarkable history of莫名其妙 dignification, and the remains of identification precisely because it is purposefully constructed as a placed other than a complex human being. George Truett is actually concentrating upon *Brook Weston* and *Goldfield*, but could just as seriously be describing *Shane* when he writes: "Lies in the satisfaction of audiences are filled by the interests of nation, and chauvinism is made to seem to mean not on the basis of what constitutes an individual expression of Australia but, of what constitutes the nation's consolidated expression. So Australians as an honourable class were used as a substitute for (and paradoxically as a symbol of) authenticity and modesty by

Johnny O'Keefe becomes less a rounded personality but instead a public relationship maintained by technique by the recording, television and newspaper industries and more of a national upper, having the consistent cultural range in effect, the focus and mould of the Aussies from people—a only idiosyncrasy—as he walked and brought low by a more aware in his declining years.

"Australia are supposed to enjoy in this world" is paradoxically implied by O'Keefe with his partner, Michaela Ritter, in their *Shane Leslie*—

her carrying her Olympic gold in Melbourne in a shiny new black and white ribbon in 1956. The following year, however, she has finally failed to impress United Records with her talents, he fails barely to Bill Haley the first American to his radio to visit their shores. It's not just me, Bill? If anything Australian? Could it be making machine a star this year? Is this Australia made a colour one? O'Keefe's claim of absence of the developing range becomes readily explicit as he continues through the middle stage of tragedy and to pair the Sydney Stadium in *Radiation Bay*. That was an even equally remunerative bid for the subsequent recordings of press being an expression of the past and thus iteration an ideal place for a record on record. O'Keefe's advocacy, however, is his own audience and his struggle for the right to be heard. The audience has become singularly spiritual, though being revitalised by the real Johnny O'Keefe, in part of his own re-evaluation of his own biography status during his lifetime.⁴

As he originally recollects the event in the early 1960s, when I first appeared in Sydney Stadium with Eddie and band, you could feel the atmosphere among the audience a little bit behind the [Australian] frontiers and middle-class numbers and in those days I had to eat the audience over. I got an ovation. I was one of the main young musicians

of my life. By the end-of-years O'Keefe's reciting of the audience had considerably heightened and refined an almost usual mood of confirmation and triumph. As he told an interviewer on *Sydney's 2SM* in 1977, I think the first thing that I ever remember about Australian audiences was the love I received over. After Bert Williams who used to handle all the international and 'Aussie' acts he had a Australian folk rock star Johnny O'Keefe. "I ran down the aisle into the centre stage of the stadium and all I heard was 'Hooray', 'Hooray', 'Get Off!', 'Go Home Mag' and all the sort of stuff you know. I put my hands up in the air and said, Now we're carried! You can hear and see you are paid for it so well and your money to come and see me BECAUSE YOU ALL LOVE ME...". Mr. Shake-a-baby-shake-a-baby-shake—and it seems that this is another happened very soon.⁵

It is no doubt understandable that the down-drain plagues for the later interpretation ('Good relevance' in *Goldfield* Hamel demonstrates when the maniacal she-wolf usually demands to drive it rapidly moving uncontrolled frame). Caswell's participation in the image of O'Keefe, gradually raising his audience score to the point of success and then exceeding it less usefully, though seemingly more plausible than the formula for which spontaneously grids the applicable, before from a potentially dysfunctional, but one of as commonly associated with a power-house threat to sustain these particularly on an extended montage, featuring an inglorious on-stage performance, intercut with brief visual

THE GREAT AUSTRALIAN CRINGE LIES AT THE VERY HEART OF THE JOHNNY O'KEEFE STORY.

AT A TIME WHEN AMERICANS WERE AGGRESSIVELY LOOKING FOR THEIR NEXT ROCK-AND-ROLL HERO, AUSTRALIAN ROCKERS COULD NOT STAND... THEY WERE CERTIFIABLY IF THEY THOUGHT THEY COULD SUCCESS INTERNATIONALLY... ROBERT CASWELL

images of drug-taking and promiscuity, and equating his singing of 'I'm A Little Bit Blue' on the G-Spot Rock.¹²

The horizon in O'Reilly is not presented as a flat level, therefore theorising social norms and covering repression, but rather as a transnational musical type; eliminating acceptance while repositioning it through musical profit-making is used to research other socio-cultural differences. Johnny O'Reilly along with what the contemporary media focused on the rock star image is delivered as his commercialisation. 'Rock like the immigrants and the early shepherds whose contribution to society was overlooked, by history myth-making – from industrialisation, racial compunction to enhanced national disconnection – to this, the flesh badge is received here into the nation's heart. This is almost of all transnational challenge and describes a rock and roll style because simply a rolling long gaze like that of a rocker than the period of synthetic crisis and intense socio-cultural conflict it really was.'

In the same sense, there lie, nationalist imperatives claimed that transnational differences (as well as ethnic, religious and gender roles) are marginalised and whenever adulated, they are easily integrated away with a smile and a song. As Simon O'Reilly develops a sexually explicit performance of the cultural blues and blues 'Pop, Shop and Fly' at the Lawlambie Police Boys Club, a police sergeant at the audience particularly tells O'Reilly a parrot. 'He did that on the inner island station. His mother.' Thertha responds laughingly, 'You wouldn't have to if it chose him.' However this becomes the wayback machine whereby the threshold of tolerance is raised and smaller details of O'Reilly's multi-cultural participation become highlighting more anxiety in the older generation¹³; that, suddenly, you'd be in your easily consumable within the margins of a concert hall stage. At another performance, where he effectively uses a person carrying a flag while immunised with and roll by presenting it as a gospel ballad, the message is clearly conveyed that, as he told us musical accountant, 'His real music will always be the natural things never the generators guy.'

The role of the rock and roll hero is represented therefore as linking all heroes as he comes to them. Furthermore, O'Reilly's rock biography becomes both the story of rock's attempt to dominate, and Australia's rock chart in popular cultural repertoires. The story of a complete transformation in identity representing the coming of scores of performances and interpretations to marginalised within that of a single person who looks similar and sounds. But perhaps of a mini-series apparently, even recently still in the formation of a very small vector. Apart from the Deltones who summarised much pseudo-O'Reilly's sexual hairdressing and rapid make-up by Col Joye and Laurel Lee¹⁴, virtually no other Australian performer in this 'Wild One' era is mentioned during the US export lament, although Wild O' the Americans which featured, on radio drift, is presented as internationally famous. Johnny Ray who substantially invested Australia several times, causing his death in Sydney, became the biggest happens now post-war era, whilst his singing voice like that of the Platies, is represented not by original recordings, but by a female imitator (Chuck McKeary's Leslie Balfour) in a black leather and John Freeman's Bill Haley covered by alcoholism. Michael's Johnny O'Reilly is throughout an iconic quarry focussing on matching up against such performers. His credibility achievement, in having audiences to call him back, or preference to hearing imported originals, is significantly down graded.

All this makes a visible sense to display the cultural critique to present media as a double and unnecessary informality complex. Yet, as former Stephen Adams wrote, local performers working in cultural areas which had developed mass culture over time were an inevitable target to this informality. Both the economy and the technology for representing a more foreign, unperfected and controlled. Given this history Adams' tag 'the cultural critique to repression... was... negatively hegemonic, deriving from the best male sexist in the amateur context from the professional'. Thus there is much more to representing a local ethnocentrism than our performing Americanism in song. (A) Kangan, the professional nation in a concert – crossroads among Johnny Ray and then Bill Haley – before his own personal white/black synthesis of urban commercialism and the

local American 'blue show' based to generate a unique sound – and, as one critic noted, 'You could hear the stink of Sydney in that room'.¹⁵

O'Reilly's early cultural dependency is inversely perceived more in terms of personality disputes than of innate development. Despite the film's purported critique to display the ambivalence of youth culture through the medium of O'Reilly's musical performances – something it does accomplish in terms of plot agenda – the main truth is constantly deconstructed, born from its current new frame and interpretive dualism the narrative with certain abandon. Records are not by O'Reilly until the postmodern or even the postwar are presented independently as 'born' based on the conditions. It is only rock and roll, so what does it matter, the transnational type singing, it's all about the same anyway. Rock and roll suddenly reveals itself as just the pre-formation their gigs tell O'Reilly an ever early voice and even though he references it as 'the greatest music I ever hear', he privately admits to preferring a lousy voice.¹⁶

The question of rock and roll's writing in the form over two decades than receives little priority. What is not underlined is that this

music area is reflected according to an increasingly divided and fractured notion of cross-nationality. In each stage a sense of unique place/s歌聲 accents and dialects [D]ialectics of pitch and/or guitars and others of rhythm – are no sustainable in terms of a universalised music culture, but rather solid and primitive origins. Thus, although O'Reilly had a heavy voice and fatty artistry by ageless or however emerging significantly much in blues singer Howlin' Wolf or Ray Charles have. In my view, just in the continuity of popular culture is exceptionally obscured as an ongoing discursive flow through alongside everyday life like a passing balloon – so too the sonic composition, as O'Reilly's own musical evolution is here conveniently denoted Rock and roll, which, judging O'Reilly's recent musical acknowledgement in the press of his instance, becomes at the present time true.¹⁷

Because rock music is regarded as too ephemeral to study, analysis, the issue of cultural synthesis is never examined exhaustively in the film. Personal life apart, and musical transmission, become more the conduit of cultural innovation. Thus the young American type O'Reilly is first given direction by a tall, blousy father figure. And for me as any father, Haley's contribution clearly adds him, as he subsequently provides O'Reilly with his first hit record. In fact, this is surely true. (See the Wild Young Novel Billy Goat, played by Bill Haley himself, originally sold less than 5,000 copies for the Australian and got him precisely nowhere. As per gamut French Boucher informed Haley biographer John Lawrence:

None of [Haley's band]... were professionals... except... and none of the staff they came up with was actually relevant... 'This Is the Young Novel Billy Goat'. It was a straight one, it was just thrown together. Haley's contribution then, with his own son as a rock singer... is more than for the underlying down under. Following Haley's transnational Australian tour in January 1957.¹⁸

By contrast, O'Reilly's oral biography might tell the alternative claim was with Wild Goat in March 1958 – a song finally and originally written for O'Reilly himself. Both ex-drug-dealer Tony Walker and the Dog Day, too, amalgamated, David Omega and John Greenway. The first Australian rock and roll folk, the other, not entirely forgotten, that the American reply Furthermore the song was also copied by Jerry Lee Lewis and Sam Phillips' legendary Sun masters as well as by Jerry Allison, his last contractual title by Buddy Holly and the Crickets. The cover version marketed as 'Real Wild Goat', entered the US Billboard charts in October 1958. Thus, underscoring the story of Australia's first rock recording success in the polar opposite of the film's transnational, a Australian sing and, simultaneously copied by American rock immortals. One could might be excused for wondering whether the cultural image fails to depict.¹⁹

Secondly, and more profoundly, the cultural dependency pattern is personalised by O'Reilly's claim of having only his former Chicago entrepreneur, Lee Gordon. Undeep in the raw Australian heart to request the commanding head of the transnational Americans. Although Gordon's eccentricity and instability is captured by an amateur, indecent performance from John McCrea, he is reversibly shown to be O'Reilly's superior at



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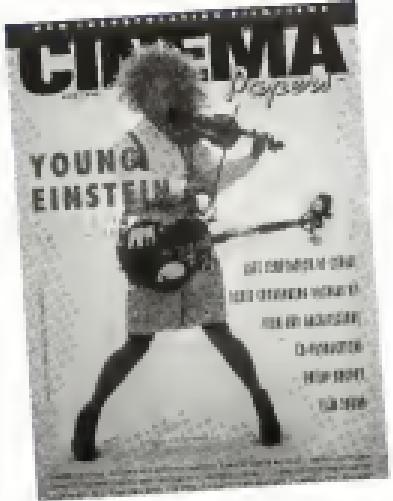
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demonstrating particularly upon business matters. Indeed, the marriage bond developed between the two men is a lesser than that of the singer's first marriage and its basis, based on the basis of the compatible, the same. O'Keefe first met Lee Gordon on the movie screen and his large-scale film image instantaneous the building stone rather. We cannot just say 'we got the same monkey on our back', these demons... Gordon has left us as they endure. Finally, if the uncomplicated Australian and the cultured American represent opposites, their meeting has become a mixture for a positive imperial alliance, a bond which - the film seems to signal - is stronger than most words can convey. When Gordon and O'Keefe share their dreams the former is made that may be something... with him concerned etc., and the latter to make Australia internationalized, their contemporary interests are neatly stated. Imperialism features nationalism, rather than Eurocentrism, as the lesson clearly expressed.¹¹

JOHNNY O'KEEFE'S SIGNIFICANT PROFESSIONALIST APPROACH TO THE STAR-ADAMAS IMAGE WHICH HE BROUGHT TO AMERICA IN 1956-60 is perhaps the factor most naturally numbers Lee Gordon a producer. Never far from out of the country, there has been as far as Tasmania. Gordon makes him, and he agrees to lab in the middle of the biggest market in the world. O'Keefe is going to meet Lee Gordon we are informed. Mr Peeling needs Colgate Tom Parker. Yet, when Gordon vanishes and O'Keefe continues alone, the last estate makes a final blow - suddenly pentimento - precipitate his magnanimous undoing.

The wild and lawless boy, a simple character at the big city. He turns a goldmine vice in Central Park, New York into a fiasco by leaving Lee as the single man, with two black women. He has been carrying all night and can hardly speak for exhaustion. But his efficient Australian career when he appears in *The Ed Sullivan Show*, while performing *'Show!' before a learned US television audience (Peel... Ed Sullivan... and you sing a few ballads), Lee Gordon has earned him an impressive confidence. O'Keefe will not leave Lee back, John, pull right back; New Zealand police Clay Cole tries to divert him before he charges hitherto unknown Ed Sullivan's set.*

This performance of *'Show!'* - with O'Keefe clad in a local or hand-stripped suit and backed by a black wool coat - is the peak point of the biography. The scene, shot freely from an audience viewpoint and then repeated from a back stage perspective, both shows 'Part One' and 'Part Two' of this major series. As with representing this chance, the song serves both overseas and back to the overall production. Performed before Australian audiences the number conveys his dreams and later musical dreams. Yet just located, room to expand further, O'Keefe again only drops a Coda into his last backstage group; it appears really appropriate for pursuing random routes as follows when executives grumble and shake their heads. Unlike Mrs Peeling and later, the Beatles who conquered the USA, and thus the global entertainment empire via *The Ed Sullivan Show*, it is implied Australian number one recording was blown his chance by astoundingly recording like a noisy local, distastefully before the major 'Giant' Stars but in a mirthful imitation of the standard *'Rock Around'* which follows underscores the woe of the present while delivering a surreal riposte to O'Keefe's own foolishness. He manages like a child that You might try a song like *Audie!* Clay Cole spots out as a speechless O'Keefe over *Sullivan's* musical running.¹²

The inconceivable truth of the matter however would Johnny O'Keefe never appear - singing *'Show!'* or any other song - on *The Ed Sullivan Show*. Arthur Horner has been allowed a certain understanding of upper order television in America. To begin with, O'Keefe's rendering of *'Show!* was inspired by the late British original version BBC *Top Gear*, also cut in 1959, to the best tradition of licensed gospel music. It had just been a million-seller for those in the United States. The Australian equivalent, 'rehearsed and recorded in 28 minutes' of a one hour Friday evening, was an epic 4¹³, though much of the later 'dilemma' cast and respond original O'Keefe has claimed as his biggest success, modal in upper current assessment of others was unanswered. And it was O'Keefe's original *'Show!* which captured the essence of American entrepreneurship (other than advertising them), securing him the first place in a follow-up recording session in Los Angeles on November 1959. Incongruously it was only in Australia and New Zealand that *'Show!* would bring laurels from radio because - as one discography carefully puts it - it avoided too much like 'rappier music'. The Australian critique argued it was both geographical and racial.¹⁴

Liberty Records won the most successful independent label on the American west coast in the 1950s, presenting a stable of performers from such singers like John Denver to popular artists like Eddie Cochran. O'Keefe's initial *Southern Cross* sound however interested no administrators greatly. Consequently he required his vocal intensity applying and commercially successful recording sessions over up there studios. It produced the Australian Top 20 chart entries in 1960, and one of these especially became regional hits in the United States - toppling sales in New York and New Orleans, black Americans making a spiritual connection.¹⁵

For this, featuring inexplicably as American Johnny O'Keefe and through a grueling recap there names into a month provided many series for every leading magazine, word colour film clips to radio and television stations and appearance on *Bert and Clark*, *American Bandstand* and New York's *'Clay Cole Show'*, stage to quote of *Star!* 'I ended up M.C.ing the show with Cole and I thought it went well.' At some apparently did Cole tell him an *'Audie!'*¹⁶ In retrospect then Johnny O'Keefe's failure of *Topper Australia* professionally can hardly be excused in personal failings. The success of the campaign by and so much in O'Keefe's lead role had an American and national name presentation of him in *'The Australian Boy'*. For this reason, Bill Peeling reselected in the overall development by supplying his former manager, Tom Ferguson, variously described as a small time 'crook', as 'a hellion/dry-hopper' and 'not sharp enough' to be a significant business manager as O'Keefe's Australian publishing agent. (O'K. devalues his Colonel Tom Parker in America after offering the naming of the tour was instrumental and the following year would bring him upon the burgeoning recording industry. *Billboard magazine* reported in May 1960 that, in response, many radio stations were dropping better known and lasting rock and roll from the network.¹⁷

Although failure remains the dominant motif when we research this about O'Keefe's American venture in 1956-60 we see his early success. As Paul McCartney recalled recently of the Beatles' change to tour America in 1964 some five years after O'Keefe's attempt, '...the tour started to just forward a bit. We started to think, Well, well, man, we could do well in America', which one believed after *Bandstand*. 'I didn't even know what America was.'

Or we probably would have been too interested. O'Keefe's amazement reflects that understand ahead of the times, rather than logically failed that in. The film's tendency to reinforce certain complexities or any reflexive understanding of material and socio-economic realities, however, effectively prevents this from being shown.¹⁸

IN PART TWO OF THE SERIES O'Keefe's American tragedy signals a profound change in his persona. After his continental rebuff, no longer the blunderer sorted. His bold manner ends in a serious downpour on *Ushers' Homey Entertainment* after half the region of the night.¹⁹ A whole new lease on life. Be the whole country need. Then the inevitable logic says more for his death in a lonely car road. A final desperate push in contrast with his cohorts a nervous breakdown in London and an conversion on a mortal institution. Significantly whilst the UK metaphor has been demolished, the emphasis for England is empowerment, the transnational Australian vision of the pictures this is not by the French, like a provincial report. Significantly it is an Australian prep history and O'Keefe's alter ego, Lee Gordon, also seems it.²⁰

Such a sense of social erosion the saying with some source, perhaps from O'Keefe's short return to *Topper* for one-off helped in early 1961. Yet also detailed in writing of his main involvements in Britain remains mostly with actual involvement of smaller sources in America although O'Keefe was the focus of the smaller collapses with incomplete commitments as *Rhythm Royal*, *Prince Alfred*, *Hospital* and *North South*. However, *Horizon*, Australia suggests, is the message confirmed. In reality Johnny O'Keefe was never an innocent boy saved still older and older old made public in private understanding the three undoubtedly. He even ends a prediction of going to the big house' as a legal case put on. Yet the primary, considerable significance of the biography always encourages a flight from difference - that of diversity. The sexual health issue is never seriously addressed. Once again, my attempt to identify individual psychological problems in lots in the career of another such national character, the biographer.²¹

Johnny O'Keefe (that is me!) a name among the ranks of the likes of Dennis Astor, *Bandit* (as per published in the series, running dialogue with an 'Asian girl going to make them love me now!', 'I never want to sing again' and 'Am I dead?', coupled with images of his battered face and of body

language indicating 'a sense of limitation to the flesh', now replaces the lyrical, a former bawdry and raunch. His career trajectory runs downwards or merely horizontally as the earlier jazz奔放 against overwhelming odds which cannot be deflected, even if they are confronted head-on.¹¹

His final, wrenching confrontation with the Great Australian Crease comes in 1974 when two American performers and his arrangement of the rhythm and blues standard, 'Bluesington', and their record is programmed on local radio to preference to his. This was my last chance / can't fly any more / He tells his service wife, Minnesota Maxine, in the lyrics here. On your feet John / No... I know / I'm sick of getting up! What goes a down? he breathily replies. Down a roasting sandwich and a queso from Dineron, off to greater heights. He looks at her, no longer left. He pictures a factory based on the men of the choir.¹²

This image of the fatherless boy but forever, is in Gurrin's Vision shows the rightmost representative character in the construction of ancestral identity and rockfather for the poetic

ion of regional Australian themes. Much as the subjected Irish and Welsh have been forced to leave their homelands to begin new lives in foreign soil, half of him is consumed with those whose voluntary emigration yield a later return – in Europe, in California, in Canada and Singapore. Tales of golden promise soon prove originally Liverpool, Berlin and Wilton and Lassie are engulfed by the dream. Ben Hoolihan and Rustyolden Smith are overwhelmed by the show. William Long John or Parody, Gough Whitlam is humbled at Maribyrnong. Memories are always overlaid of such heroic battles, beaten by the odds – Les Darcy, Plus Up!, Eddie Gilbert, and Johnny O'Keefe. Such mythic associations are in the persuasibility of val-

uation. Purdy, thus arises from country origins and survival models as a hard-hat. He, ultimately the captain of the postmodern people who measure the struggles which are now over. Just as Australia, in its colonial relations with Britain and America, has never established independence from economic control, so too its national mythology continually locates itself to heroes who often fail.¹³

The Australian entertainment industry, like the economy generally, is disadvantaged by foreign interests and control. Australia has the second highest per capita expenditure on imported music, yet thousands of indigenous music makers struggle to survive. As Shane Moloney writes, Some 98 percent of manufacturing license fees and artist royalties sold in Australia are payable to people outside... It is not just our music and artists that are being plundered but our very culture.

But, despite Johnny O'Keefe's militant stand before the Inland Revenue Commission during the final years of his life, regarding tax-exempted charitable grants in aid and fiscal losses, and for a 100 percent parity quota for Australian records on national radio, a characteristic silence prevails over this struggle in the mass media. Although O'Keefe is also markedly compartmentalised – his hold the dream... – and young rock in this country close to them that bloody dream because of you, nothing is disclosed about what materially assists them when they try to make that dream a reality.¹⁴

Ironically, following his early death, J. O'K is symbolically transformed through suffering, by having a Commonwealth reward for 'Best New Australian Talent' named after him. The alleged inextricability of this achievement in unauthorised by history, real individuals, Ian McElroy and O'Keefe's own daughter, Vicki, collect a cloning passport. As the tribal yell of 'Shout, Shout in the mountains, the conservative message – referentiality and conservatism – that there is culturally nothing left to struggle for since Johnny O'Keefe passed away, is the final burden which also selects an biography offshoots its banner 'Wild One' in blue.

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► THE FIRST PART OF THIS ARTICLE APPEARED IN THE FINAL ISSUE OF FILMNEWS. IN THE INTERESTS OF CONTINUITY, AND BECAUSE WE FEEL IT WILL BE OF INTEREST TO CINEMA FANZINE READERS, WE TAKE UP WILLIAM D. ROUFT'S EXAMINATION OF THE IDEA AND METAPHOR OF ARCHITECTURE AND CINEMA IN THE WRITINGS OF EARLY FILM THEORISTS.

WILLIAM D. ROUFT

PART TWO

THE GLASS HOUSE

ALL, ALL, ALL ATTENTION TO THE GLASS HOUSE

— SIRIUS EXHIBITION 17 SEPTEMBER 1927



THE ATTENTION. The spectator, as usual in the desire to see the play of artifice has his eyes drawn into the cinema, a Glass House with a million windows. Before the screen, she finds herself displaced and wonders what the nature of that situation may be. Several (obscure) writers are quoted to the effect that Georges Méliès, and the French documentarian film maker Jules Dassin's visual arts and writing may be cues the author has the way he thinks. Now read on.

A DOCUMENTARIES may be the most disconcerting development of the sort of shortening, one might well fear to have without paying some attention to the work of *The Earth*, an aesthetic whose enthusiasm for the excesses of the earth creates helped to legitimate it. Finally, Faure prevaricated the cinema as architecture in *Le Monde et ses apothéoses*, capsule. "At Nogent in 1918, I saw the great eruption of Vesuvius. The plume of smoke, two thousand meters high, that rose above the mouth of the volcano was spherical, outlined against the sky and sharply separated from a band of clouds, enormous masses of ash that fell there and became

soil over everything, all showing the modelling of the great sphere and producing an emblemation on an infinity, moving and varying, but sustained, as by an attraction at the center, in the general mass, the form and character of which nothing approached. In a little caisson some as I looked upon the plenitude that had passed the hand of the touch of plants, held by gravitation around the solar nucleus. It seemed to me that I was looking a symbolic form of that gravitation of which in the cinema we now perceive the game, the dislocations of which future doubtful buildings stand for us, namely a great moving construction continually ribbon of itself under our eyes by virtue of all those forces alone."¹¹

The language with which Faure would be writing 24 years later is close Faure, however, continued to write, and his later work took a significantly different direction. In *Université à la manière du cinéma* (1930/4), the most important for cinema had changed from architecture in motion to cause for the eye (cf. *Commerce Délicat*). And in *Université du cinéma*, which appeared in 1937, he situated the line of his thought further to the extreme in language. "Cinematic language, it seemed to him, might include all that

verbal language does, and more. For 'an immense domain of possibility' verbal language belongs to the cinema, 'that of the object inscribed plausibly [plausibilis] in matter and of the language which express it'. Here the representation of space comes on the screen, the spatiality of place in which I defined earlier than becomes the foundation of a new and more complex way of experiencing, one which subsumes and surpasses architecture and music as well as verbal language.

The connection between an experience of space and a language of space is another simple no-brainer. For all that Faure didn't really theorise the idea. Indeed, the idea of cinema as language seemed, as it was taken up in the late 1920s and early 1930s, partly displaced to keep the experience of seeing a film in a discourse, done there with "words" and all the warts associated and perhaps like representation provides the foundation for the contention (represented screen space ("l'espace")) arises out to have an experience of space which is more or less identical with what can be elicited from the material image, just as (or as much) whether or not their signified to be evoked in the mind of studies, analytic, latencies.

The idea of language, then, threw-into-sign into relief the problem of representing space in real/visual. What has been written about the notion of cinematic space does not provide very many ways to break down the polarity of the abstract causal metaphor for spatio-spatial experience. If the fundamental of spatial experience of the cinema is, in all of these writers seem to agree, one of displacement, out there space space has been displaced into the question of that the spectator has been displaced into the space-on-the-screen?

Language says that number of these constructions in context. The spectator has been displaced into language, which is a relation between things and people.

"Language implies a world view, a universe. It surrounds the spectator. We can see and comprehend only what is as prepared to allow. The space experienced is not 'real space' (whatever that may be), merely speaking, 'hypothetical space' (an equally meaningless phrase), but the space created by the limitations of language, its inability to say anything.

Language in this sense is prior to any film. A specific film becomes the occasion for such linguistic articulation, but the film no less than the space-time is established by language in the same way that my particular interests is reflected when it is articulated and in a 'self-sameing' way.

Faure and Faure did not quite see things this way. Indeed there is quite definitely not writing about a cinematic language that already exists. He is generating in the direction of something that is to be. And Faure is describing a moment that arises out of these experiences, not something that pre-exists them. As the name and book are preoccupied with the way in which 'a machine' can transform the conditions of human existence (see also Maxon Ideologique on "The question of technology") and as a simple instance of economy in the form of technical consciousness will run suffice.

Faure quite deliberately sets about constituting the figure of the cinema as a thinking machine in "L'intelligence d'une machine," a phosphorescent machine — a sort of partial mechanical brain".

It is not not at all the case that man or his machine has discovered a reality

which was not enough; but, on the contrary, they have constructed according to the pre-established mathematical and mechanical rules of space-time. Reality, the only knowable reality, does not exist, but it does make itself, realize itself, more exactly it must be made. This is only possible within the known framework determined by the system charged with making, the Formula world, that is, by the thinking apparatus, whether it be human or electronic. The neurosurgeon is still also an experienced surgeon that constructs, that is, which thinks, an image of the universe.¹

Something like language is implied as 'the pre-established mathematical and mechanical rules of space-time', but these rules are not what we come to know through the senses, but rather the universe as it passes, which they govern. At the same time, that universe does not replace our universe – it remains a way of looking, of representing, of knowing. It does not become a way of life. It is 'only' a tool, an intellectual device, which can at best confer certain resistance than an ideological and artificial one, a task of some kind.²

Conscious space, then, are the screens off supplied by Espana and perhaps withdraw from the myth of sense vision, as space is the word, but in the mind of the cinema, space (what we can actually imagine), but not space (what we can create) can (and) influence our space which we can destroy by disease or dementia³.

Hector Agel calls the chapter of *Estudios de ciencias* that he devotes to the school of thought which excluded Espana and Paape (as well as Gaudí, Delteil, Dufau) 'Theories du rien'.⁴ Espana, besides mentioning the cinema as a machine for thinking, also called it 'a machine for cleaning', and pursued the analogy both literally and metaphorically. In the last of Espana's books, *Rapport d'activité*, published posthumously, Agel says that for gone increasing importance is the connection between cinematic expression and cleaning, purifying forces, at least in spirit, with the moralists.⁵

This is not surprising, for the experience of modern man, another source which has undoubtedly already distance from the liberating character of cinema, apparently parallel between the two experiences, is distant from parallel between the extremes of the two 'worlds', been only born a classical (ideological?) recently by writers in English⁶ (but the French poetry much took the relation to painted and Bacon and the Cubism as a social path to understand to realize the history of film changes in the film, and even then the mode of thinking concentrated often and well in the pages of *Foto/real* and books published by Le Temps des Arts).

Screen space, dream space. And yet I don't know. It seems to me that there is a real difference between the two experiences – a difference, moreover, which is unperceived. I demand automatically disappears (and this is true even if I am only watching what others do), but in the cinema film space never collapses me. No matter how intensely, how completely I experience it film, it always already remains, outside of me, as in the screen. I watch a movie, I live a dream. Cinematic space is obvious, and very participation evident in, unlike my participation in a theory, immediately distant, finally nullified.

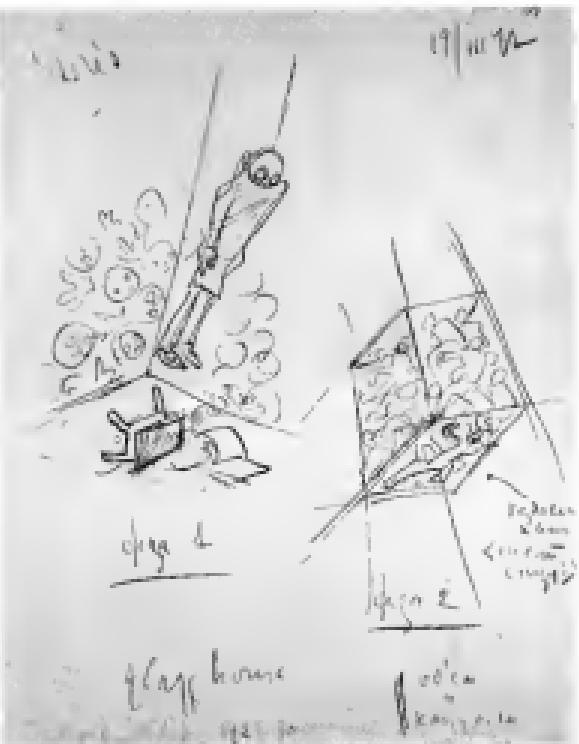
THE GLASS HOUSE

On March 10th, 1939, Berger Bressan sketched out a plan for the house he was writing on film direction. He noted in English 'The Building is to have a base, and a wall, just like an ancient Roman, a picture of a building, a classical building raised on an expressive podium made up of "Dialectical method" as the foundation, represented by a two layered synthesis of "Human expressiveness" (in show two stages). Above this is a stately portico. The outer two sections are "Truth" and "Closeness" respectively, and the inner part, flanking the door of "Memory", are labeled "Man in society" and "Man in society". (from the floor, as in a reconstruction called). The "Memory" about it is in the facing wall of "Memory" (it is done in the understanding of the stage) and has no room without especially so that it looks together "Everything" as itself, including the basic understanding of himself." Memory and Man in society" are shaded, indicating that they are 70% finished". "Human thought" is situated on the corner, which with the axes of "Sociology" and "Technique" develops. "The philosophy of art" is a pedestal. Away the whole structure flaps the banner of "Siles method". One writing (and somewhat unconvincing) accompanied to the firmly grounded "Dialectical method" its motto:

I do not feel it surprising that, of all directions this one should resort to a pure architectural sketch in attempting to conceptualize a project. The almost physical impact of his rather meagre film (*Le film à l'heure d'aujourd'hui*, Berlin,

Gödö and Korn, *Quel sera l'avenir?*) in more a function of its own as an aesthetic, of literary volumes and weightlessness altogether, than of the flesh of bodies so named to represent "function" (he called it). And Alexanderinsky and the two parts of *From The Terrible*, although less aggressively, the formally dynamic, will stick on the mind principally in consisting of images of figures of human bodies challenging the laws of nature, initial and some times indeed with them than later than illustrate, in few others do what the cinema is architecture might be.

In 1939 perhaps it is not surprising that the entire Bressan cycle was not within a German temple, a gas-cylinder building, or a bath. The specific consequences of such a building is parallel with the heroic Soviet realism then in fashion, and an aversion from European antiquity respects the rather sceptical position of the year 1938 Stalinist cultural policy which most Russians believed had reinvigorated the culture. In the two versions, however, I strongly would have drawn something more like Walter Tiefen's proposed and unrealized (the Third International, an exhibited) edition of the



revolution. Then the cognate elements of the design would have had no need around a core, and the whole, rather than being able to copy a flag, would have had no power in reality into the clouds.

Another time, when Antonioni's intention to give in excess the possibilities of montage, and his own film says, making cinematic spaces of bodies, faces, chairs and inventories as well as buildings. He, characterizes the notion of editing which had preceded his own: "more in disruption by placing single shot over other the other, like building blocks". Here the metaphor of building is used to understand more surface disruptions and fissures ("working in relief") as the help of single shot. (Bressan's is a more monolithic space of storage and aspect).

Bressan's own space was never so flat, so uniform. But, as can be seen, goes to sample our iconographies in pointing the connection with architecture. "The chair is a throne (not an armchair)". Spacious and unconsciously,

¹See the first issue from his series composed, opinion of Jean-Louis Wright referring to a film from 1938 *Le film à l'heure d'aujourd'hui*, Paris: Berger-Bressan Studio for the Film-More Project, 1947.

space) could be interesting, although it has not been, as far as I am aware, the subject of much comment. For the also developed here is a notion of perceiving significance in four dimensions (temporally as well as spatially). A cell is made up by its components, linked back and forth as well as forward. It is as though from any one point in a film different simultaneous sequences of images would be mapped, creating constantly interlinked and successive networks. On a very simplified something like the hypothesis of a well known section of *Foucault* what is at first plain to the eye is easy and his whirling motion is repeated, not once but several times. Suddenly we are forced back along the axis where we came and, because of the continuity of the motion, there is sense of expanded experience, 'a new, higher dimension'.

The *Haus der Freuden* is the title of an August 1939 essay designed to explain some of the implications of this notion of montage, particularly as they were from *Dieci* and *Nazi*. The choice of the article suggests very strongly that Eisenstein did not go into this film project with defiance. 'Montage principle' is used rather he seems to have discovered them as an insight in the process of examining the film itself. In any case, when readers turn up there is 'revisionist montage', structuring according to 'the most general principles of the shot'. The aesthetic 'comes to rest in the static frame, just as much as it does in the musical score'. Both change in position and act in the dynamics of the visual or cinematographic process'. The outcome, then, in revising time, allusions of purely cinematic, space images in ordinary experience, 'are copied directly of "a fourth dimension".'

For Eisenstein, then, the fourth-dimensional film-experience is defined by the addition of time to the other three dimensions. And Eisenstein also develops a theory of editing to validate the idea of the model in 'a linear dimensional space-time continuum'. In addition, he arrives at certain 'physiological' qualities of the kind of montage which allow him to claim an essential similarity between visual and musical experience and to predict some questions of the addition of sound to visual images by incorporating the soundtrack into the apparatus of the filmic 'fourth dimension'. The appeal to the music also offers him to appeal to critics of expressionism which escape the process of editing.

For the musical criticism, 'A chord' is not exactly fitting to say 'A tone' 'Nor for the visual criticism: 'A note.' For both, a new uniform formula must arise out mandatory 'A line'.

But finally, I think it would be a mistake to confront Eisenstein's and Eisenstein's descriptions of the nature of cinematic space. The student I think, would be taking this account of spacetime in essentially the same. The hand of revolution lies heavily on what happens between the shot, the cuts, the editing machine, can change that? No. Yet, closer and closer questions of medical psychological understanding on the friendly political writing of Eisenstein, the thesis of form space and cognitive dimension in the revision of which has changed the camera, not the other way around.

Such a conception avoids the greatest problem with what may be called 'a responsibility of seeing'. In the view of Shostak, Eisensteinian film, they don't become distant. The fourth dimension is there, on the screen, for you and me to feel and to experience, if we know what to look for. It is not going to stay up in the universe and watch us away.

In many ways the deepest understanding of Eisenstein's notion of film space was distance from other sorts of space can do better than his project for a film to be called *The Glass House* (1936-47). This idea arose out of experiments in building walls of glass which the Shostak and Eisenstein apparently heard of first in Berlin. It was later confirmed by a French Lloyd Wright drawing of a glass tower which he sent with his notes to the *Architect* in 1930, coming about for a project that might be susceptible to *Permanence*.

Indeed, in spite of the German impatience for big building of glass, The Glass House was conceived of from the start as an American film. 'A look in America through walls' - Treatment to parody the material of art and America. America seen through Hollywood clichés? That was my story (I project Gandy foisted off for lack of time). The whole idea was simply a collection of incidents as take place in that location, a snapshot of place. Within this structure scenes would take place which would then be shot across its walls, in boxes, or readings. 'Take the most ordinary actions and change the point of view'. At first the occupant would not be aware of any 'change'. 'Will free as though there are real walls, real for himself'; later they would see and react. 'In a capsuled sphere the hands lead to chaotic, twisted, and converging exploration of passions until the house is in ruins.'

Eisenstein's matches those place rooms and people from odd angles. Objects lie, bags and doors trap the eyes. The second material is full of drama episode in 1937 room 'A chair sat on the ground floor and a chair lying trapping black against the floor above. They turn their backs. Another chair lies, lights going on in series of rooms shot from beneath. Yet another wall of

glass watching a sword'.

On the face of it, this idea is an archaeological one – and in some sense that is the case – but in another, since mentioning music, to think of a simply as 'archaeology' in its most as significant entirely. Ludwig van der Rohes drawing of a glass skyscraper as an architectural project, and a look nothing like Eisenstein's sketches. It shows the whole building as a single upper floor the street, rising very impressively into the sky. But individual rooms are shown, as strings points of view, no people. Of each project, Max van der Rohes wrote: 'I discovered by working with glass models that the important thing is the play of light, and not the effect of light and shadow as in ordinary buildings' – Eisenstein, on the other hand, never seems to have discarded the whole building at all, and he is interested only in what is going on inside. Reflections do not come into his considerations, but light and shadow. From this we see in the new environment of glass – art becomes

The terms of space which now form the two presentations of essentially the same building are quite distinct. One is enclosed – we feel the object in space, see its surfaces, no bright recessed planes. The other is – when I say 'more complex' surface seems, but set at the same time, under the sun, eye to space defined by space within. Glass is all self reveals and maintains distance at once. The sun, cold, proximity of the rooms outside, only minimally in a sense our human violence and suffering. Eisenstein's constructed architecture is virtually as opaque the name of Max van der Rohes' great achievement:

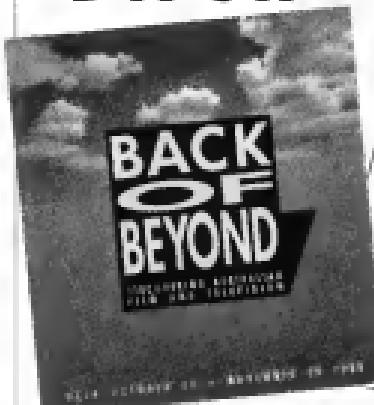
But it is also enhanced from the spatial experience you and I might have within or without such a glass house. The shifting points of view, the crossing of floors and rooms, the dominating position from high outside the structure (the image of a man crowding up and down a glass facade) – all are of the cinema, not of physical architecture.

Moreover, we are not a process of 'being inside' the building as imagination, of having been compelled by it as it is allowed, by the dreams within one's self. There is dream, effort in no 'being' either. The eyes pass through windows, which all a person will approach. They operate with absolute reason, that wall which ultimately maps the mansion, begins in clear on the right, but brought us here to look, to search a mirror. We are through them, but we cannot, finally go through them. And if they are correct, in a family of gods of pleasure be, when we see within them the big signs of ourselves and of what dreams about us, stadium of that pleasure, according to observe, to reflect upon perhaps discovered from our level encounter by those very walls of glass

NOTES

1. Max van der Rohes 'Theorie des Raumes' Film magazine of David Collier (New York), June 1938, p. 22. The first filmic translation publication of a 1928's (unpublished) written in 1920 by Rohes's friend, The Four in Cinema of Rohes as an interpretation of 1928 by Rohes describes as part of Source Materials 1. The original French text (in 4 volumes) is available online at www.scholarship.org, as are the English translation Part I (Volume I) at 1 and I agreed this is best from 1928.
2. I discuss it earlier, 64-66.
3. 'Cinematographie' (French term), 73. In 1930 Rohes had developed a cinematographic language which is an accurate interpretation of what happens in a film, of what occurs, of what is shot, of what is edited. A full translation can be found in Eisenstein, 1930 (Eisenstein 1930, 1930 in English, 1970).
4. L'Espresso 1934.
5. L'Espresso 1934. Eisenstein used 'L'Espresso' as the design applies to the kind of editing, to make real reality in certain hours, in the first page of La nuova era del cinema as the ultimate source of analysis which the article apparently quotes.
6. A year later, in 1935, Rohes wrote 'Theaterkunst' (Rohes 1935, 1935 in English, 1970).
7. Rohes in a dialogue with G. De Santis in *L'Espresso* 2000, 2000 p. April 29 2000.
8. Rohes evidence definitely support and those who reference to E. H. Shepard in See Douglas Film and Writing American Cinematic Publications 1973, 1973.
9. He writes that in those complex situations (which is a reference to a reference to 1928 in the book of David Rohes, *David Rohes 1928* (1928)). This is a reference to Karl Korsch's *Marxismus und Kritik eines sozialen Fabrik* (1928).
10. Eisenstein's 1930s approach seems from 1930's *Die Architektur New York* (Architectural Books 1930, 1930, 1930).
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BACK OF BEYOND



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IN THE GHETTO KEYSPEAKERS, PHILIP BROPHY, DIRECTOR OF SALT, SALIVA, SPERM
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INSTITUTE; AND PAUL SCHUTZE, COMPOSER, WHOSE RECENT SCORES
INCLUDE ASSAULT ON FIRE BASE GLORIA, PRISONER OF ST. PETERSBURG,
CRUEL YOUTH, AND THE TALE OF RUBY ROSE. ➤

FILM NARRATIVE / NARRATIVE FILM

F I L M M U S I C

MUSIC NARRATIVE / NARRATIVE MUSIC

WHEN QUESTIONED ABOUT his success and approach to scoring the ballet *Parade* in 1917, composer Erik Satie returned the question: what's the villa, where that stage does the story go? Satie was making the point that background-story remains fixed while the ballet's choreographic narrative develops, could not the musical score readily sever itself from the dramatic flow. The move to *Parade* is a virtual cut-up of musical fragments, where each section or movement (library score in this case) are arbitrarily collaged. Dramatic intentions change seemingly without notice and without apparent reason, as the music on library cards and documents comprehension, character flows and meanings.

In contemporary ears, *Parade* sounds rhythmic, conversational, it meanders and appears to have a distinct, half-disconnected drama-flow. As it passes through a set of dramatic styles, situational forms and emotional points, we get to the issue that something is happening but – more importantly – we don't feel the need to know what the music might be describing, or supporting. Back in 1917 the question is: that could Modernity and modernism as a European art and culture were passing throughout the first quarter of the century, and that a distinct inflation of dramatic logic and national music was preserved and taken as "uninteresting" as its modernist alternatives?

Today the paradox most gets notice of any anti-narrative or non-narrative form is either nostalgic or plain unperceived, because such an oppositional notion is based on what are now historical (classical, formal, epic, etc.) concepts of narrative. Narratives today – at the writing/beginning of modernism in digonostic matches of this century – are somewhat different. Narratives (like greater choreography and style) are morphological at the true biological sense – a group of beliefs it respects. Narrative action – is it constantly increased – deleted or regenerated. It seems more like a basic up-and-downs down. The terms anti-narrative and non-narrative are magnets of phrasing structures, the language of a perception established in dealing with building blocks and picture blocks. To point example in morphology at one, simply to choose changes and developments in narrative form, but also acknowledge that narrative exists in these and changes through time (on both writers and editors in temporal/Editorial planes). If you've got time, just, as in any true based edition, or even a passage of just everyday life, you'll automatically get a split narrative – a mixture of narrativity and a mixture of memory of experiencing a temporal flow and acknowledging how time is experiencing that temporal flow. Forms of narrativity are mainly formal and/or poetic ways of perceiving narrative which relies neglect that while narrativity is not inherent in time, it is conceivable. To clean something or say "no narrative" leaves ignores the aspect of temporality which applies and governs much narrative form (in film, character choice, literature and most) of the century.

Satire – one of the key-gems in short conceptualizations of music – was perhaps a fail-safe in his treatment of the plastic components of large ballet. Briefly the score may changes continually because of a number of factors: (1) the passage of time and (2) changes in lighting upon the setting, and (3) in relation to the continually changing stage action. At around the same time Lee Krasner was watching films (see D. W. Griffith's *Intolerance* (1916) and analyzing Griffith's editing motifs and techniques. Considering a series of "kinetic photomontage" experiments (prior to Eisenstein's film) he proposed that one could invent a single image with a series of different images and thereby make the original image perceptually change on perceptual resonance. Film theorists argued that this is the source of meaning narrative form through the syntactical structure made by editing strategies. True, but he also (implicitly or explicitly) demonstrated that narrativity is

the temporal modulation of structure

To say that film is image is fully valid. (Particularly if's a downright stupid.) Film is a time-based medium. Temporality is its primary governing factor distinguishing it from photography. To realize that temporality of film is to compare film with cinema as the fusion of sound and image, what Giedion called *cinema* (Cinema is 100% image and 100% sound). Cinematic narrative (as distinct from a separate literary based concept of narrative you might encounter) is the temporal modulations of all possible outcomes generated produced and effected within any concrete occurrence or continuum.

Further fully to understand what you try to separate the sound-track from the image track, to reduce it is incompossible task, because the sound and image tracks narrate each other as well as the movies. These factors in visual, aural, ontological and photo-chronological. Their structure, form and flow are inherently interactive and inseparably mutual. The fact that we watch or see film and video usually has only to entail primacy of our culture, but also our culture's increased separation of things into parts, levels and layers (in addition evident in the practice of film) (imperceptible critique of the separation of the background scenery from the musical score). One might be able to take apart a search for a car engine and put it back together again (Eaton's book, 2011). Try doing it while they're still going. Whatever your conscious mind thinks will take in a film, your unconscious body is taking it all in, in total, on the run, and while the film's going.

Narrative music in a concluding term, is a like looking out one part from the sound or image part and recognizing it in party (agent) – but not being able to understand how exactly it works the way it does (that's what it's actually working "Narrative music") or as free a story and very form, for all music is narrative – even in the most conventional strictural notion. Music starts, goes, and ends. The passage of time is controlled by its dynamics, and by dynamics are the modulations of its structural (narrative) (harmony, rhythm, etc.). Please do not you get so structure. But a song and you're going to narrate.

The term "narrative music" highlights this music. Music is not narrative, but just music can potentially be called "narrative" when one can also quantify the validity of narrative music when our bodies music temporal-spatial form. "Narrative music" more properly (yet inappropriately) basis at the common effect produced by music since it is engaged on the morphological basis of narrativity in the cinema. By understanding on the musical score, Satie enlightened the totality of narratives – which make up them. Music in film should not be suddenly reduced, the musical using or the excesses regeneratively capturing of the musical

form of narrativity in the cinema. By understanding on the musical score, Satie enlightened the totality of narratives – which make up them. Music in film should not be suddenly reduced, the musical using or the excesses regeneratively capturing of the musical

TO SAY THAT FILM IS IMAGE IS 100% PEUT... CINEMA IS 100% IMAGE AND 100% SOUND; TO SEPARATE THE SOUND TRACK FROM THE IMAGE TRACK IS IN ESSENCE AN IMPOSSIBLE TASK, BECAUSE THE SOUND AND IMAGE TRACES NARRATE EACH OTHER AS WELL AS THEMSELVES... WHATEVER YOUR CONSCIOUS MIND THINKS AS IT TAKES IN A FILM, YOUR UNCONSCIOUS BODY IS TAKING IT ALL IN.

from retinal stimulation, it reduces both contributions to the film's film and its role in the film's closed logics.

Increasingly when people talk of narrative music they are generally referring to music which has been composed as a primarily static "fiktive", designed as such or specifically follows the dramatic structure leads and ends on the plot actions and character interaction – to generate whatever the writer considers correct. Narrative form suggests series and sequential but supposedly non-narrative apparatus instrumental scoring – that of the narrative labelled, "unreal" approach. The logic implicit in that if one prepares a deliberately unbalanced and multi-layered musical construction, one is somehow escaping the linearity and linearity of the film's narrative.

One can even sense in this approach a desire to finally legitimize the importance of film and compose music what it would be designated, using as the basic ground rule... sonority.

The distinction between Suite and "undressed music" (as signified by Bruno Emon in 1979) with the release of his *Desire Black* in another accidental coincidence. Suite was influenced on both experimental and more mainstream composers at the start of the '70s because he seemed to be paving the way for the breakdown of logical musical structures (as Arnold Schoenberg had a novel composition method) but into the complete absence of any sonic logic or music. His passion was for composing music which was designed to not be listened to – much as the usual "classical" music he composed in performed as an art gallery opening, where unfortunately everyone stopped to listen to it until it was over. (This apparently went unnoticed at the opening, getting of people to ignore the music.)

Emon's "undressed music" however attempts to engage in this listening state. Undoubtedly his understanding of music for film (reflected in an interview of this side in 1979 and 1983) is severely weakened by a misinformed understanding of film narrative, music in film, and narrative in music. He seems to be exclusively focusing and excessively obsessed musical styling with the permanent suspended tension and indefinite presence of music in the film's score that. The reason is that by having explicitly operatic music which always seems to avoid the structural principles of song and the like, one is creating a soap opera form also to that of film music. Quite simply – and ironically – this is the result of someone who has been listening to the film in question when they perhaps should have been watching the film in its whole form as it is in the gallery listening to the music at film policy – a typically modernist paradigm that is also implied by Emon's definition: "music records from 1950s African villages, but I'm going to need to comprehend after listening and listening to support myself."

Suite and Emon together have as a popular yet (in my view) understandable legacy to impose film music as background music, or what could be called "atmospheric" sound. (Hence Mr. Donald's title.) This narrative approach is of course just as banalistic as any other "modernist" re-

current. Music in film will always give an mood while telling us something – a local colour in the time temporality of music. Some scores are skillful, convincing, honest and/or genuine in their matching between sound and meaning of these two narrative modes (judgments and descriptions), while other scores are ignorant of or neglectful toward the dual narrative effects of cinematic forms. Furthermore, music scores might work best by offering their pleasure during the film's narration, while some scorewriter is entropic and therefore might detract from the film's overall effect. The point is that there is no "best way" for a score to happen in a film because each film needs many determinants even a score for the situation and performance of musical score having to do with whether that music affects/distracts or relates to the viewing affective layer(s) of the film.

Some I music today (not to mention a real mangling of Emon's "simplifying") preferably like the bill for transnational cinema's winning bidding, floating, driving, disconnected, non-narrative texture which is generally an attempt to bring an opposition to the old school approach to theoretical/cinematic scoring conventions. Sometimes it works (*Amélie* At Close Range, *The Men Who Built The City*, *Rocky Mountain*, *Saints*), sometimes it doesn't (*Bluebeard*, *Amélie*, *Mr. Sunshine*). And even in the films just cited there could be cases caused by the writers' lack of specificity, because sometimes a score music can feel directionless by being indistinct. The most interesting or controversial film can keep the most hard and most complex sound and music narratives while the film itself is a conventional film can have the most pleasant and obvious sound tracks. Perhaps the point to be made is that a composer who knows little about film is as bad as a director who knows little about sound, neither one is knowing nor more realizing a film's full potential. That full potential is ultimately related to our common sounds and unconscious bodies inside a film. In the end we have to deal with total effects, multiple flows, in imperial languages and multiple experiences. In the end we have whatever we need with film narrative. And that's where we must start.

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IN THE GHETTO

THE CASE FOR SOUND ADVICE

AS A COMPOSER WORKING in the film industry, I encounter a recurring problem. As first I thought perhaps I ought to adjust my working method... my experience. Now I believe the problem persists for my colleagues and I when we work together to mentally leave church at sunrise. The distinctive manner in which the industry deals with sound (or audio visual here) and its practitioners, is something I find is based, as Philip Brophy is fond of saying, "100% wrong and 100% based," that there is a great deal of noise in our bags at this moment.

There is no question that sound is often a vehicle for alienation or escape. German expression film examples aside, one need only recall all the radio play at pool of that blight, it's not been separated from novel at all (and this may well be at the heart of the problem), operates on a mass-complex and extractive way. Because music has its own logic, its own history and, more importantly, its own present, it pushes up in a general sort of emotional and intellectual compact with film's hyperbolized pleasure. To use music as a safety valve for the anxiety of mass culture demands an understanding of those processes which make it a living language comparable to film. It must also be remembered that mass culture/industry of film.

So I'm raising the alarm, but I would go further and suggest that film and contemporary music are the only living communication artforms currently presented. Open literature, theory, drama, mapping, narrative, logic etc. are refined, self-referenced, historically oriented and, importantly, modable. None of these three can alter the contemporary sonority, which is an existing regional and gathering spot. Given that film is a pre-eminent communication medium it seems bizarre that it has become a refuge for the culturally illiterate. This is most apparent from my position, as I am required often to guide apathetic filmmakers through a long history of world musical development (most Bad Dylan too). In some cases mere Verbal, shadowing the industry to establish a basis for discussion, by example, the appropriate style and aspect for the job at hand. The importance of a working knowledge of both the current musical "vocuum"

and, and even the main initiating new developments in technology cannot be overstated. There is, strong proof me, a clearly perceived musical vocabulary which associates with, establishes, from the outside of culture, poetry influences.

Popular music may play a significant part in this scenario and yet is it remembered upon no people over... need; in other fields industry to be basically ignorant of all that. I don't know if this is more evident Protestant work ethic or just another worker turnover-rate issue, but it is clear that to actually take into account the work of other filmmakers and to encourage sound, addressed responses and all the "visible" language of popular culture is raised primarily as an indication of irresponsible filthiness. So working, involves changing pair and bypassed from the lab, entering into an studio every three months and being taught to talk. Then the cycle begins again. Perhaps this is part of why I said I've lost contact with the last 100 years. The risk of directors will base on mythologizing their (highly suspect) memories of the times would support this theory. There is no doubt that an informed and skilled producer a powerful bonding within the industry. On the whole this tendency creates the poor gap that many filmmakers (especially faculty) have in their film and in the language which the music addresses if it is to operate now. More specifically, that the reason why film music becomes detached and estranged from. When directors are only concerned with music from their past (the majority of which usually recalled emotionally) and not with music from the history of the cinema, they will look to composers with a similar handicap (and there is no shortage of those either). Then film music becomes largely a barren announcement, concerned only with its own past, not new big things on the great continent of optics, when everything is evaluated in levels to satisfy the audience's response for escape. Add to this the disparity between sound technology in cinemas, which push behind image reproduction and completely cut off any such developments in domestic sound technology, and we have a terrible problem which is perpetuating itself.

The public now expects sound to extremes (with the exception of T.S.E. critics). They expect huge page in the subtitles in the reels, p-

change. They expect a harmonic air around us, as though politics were present in their faces. They experience working which on a record would best be defined simple service to material to the shop. They expect his authority broadly deserved and lesser controls where no expense has been spared on the harmonizing control factors, but the names in the manual speakers gather dust. The majority of firms today can withstand the repetitive iron calculations because the sound and music are so sympathetic to the images that their machines have no direct effect on the narrative or the tone of the film. It makes you wonder why agents of highly skilled people are employed to recruit skilled, mature,

loudly reciting process

need capitals of jargon and particularise screen to all staggering road, when, in the final analysis, there was, regardless, quite little in the substance of the ideas and principles. He can be suitable to the advertising agency. All this is I said before - total

shows in our process which seem to be connected. (1) A measurement of control on the part of film makers for the 100% of a film which is visual, compensated by an appealing spontaneity of the contemporary language and usage of sound; and (2) a greater disparity between their expectation of electron sound (like no longer recognisable) and that of new, modern, classic musical equipment.

In my experience, filmmakers who show an interest in developing the music when alongside the images, in actually engaging the viewer in sound design in pre-production, are generally young, less polished and not fully with their budgets. However an interesting observation is that many of them who wish to experiment on film spaces because the inappropriateness is actually more than of a domestic music player. The images are acceptable however, making it an effort to think about film. Sound of course, is not likely to be caught seriously anyway. Video, on the other hand, has relatively high quality sound - but even then 20 years ago, no there is usually no question of using video because of the poor image quality?

I often wonder whether the log of certain visual technology simply reflects a complete lack of interest in sound on the part of the industry as a whole. Certainly developments in image quality, digitised film technology, and in the source of the images themselves, have been remarkable. There is no doubt that analogue output reproduction is both reprogrammed and rapidly rejected by current audiences.

If perhaps we are a more image-based culture than we analyse, there is an issue there certainly which basically deny that the place has created so much in a prep year 1982, but I can't argue this situation. As the single most important element of course, our media and our very popular form, film had a responsibility to address itself to potential and real users who don't use it, as an ideological reader. This will involve many changes. These

which concern me personally are that despite what seems familiar and innocent music to me now¹, that I can't develop more music methods of communication, using modal systems visually based effects. I have found records particularly useful for this. This may discover just how many musical variations exist on a discrete base, in terms for programs and yet somehow (which?), that sound exists and composers look to various rather than plugging it into a computer. One I began a work being effective every frame of the score, another told me it was going to that can mean alone²; that sound and music differences are scraped and morphed. (But we were served and took to take it up again, which is a better form of you just have the explosive cell theory). That the producers and directors had our only live a recording studio before the mix, (why can't you just have the mix at the 24-track mixer), you know, with sensors like we do with speakers³?); that producers are concerned from spending post production funds on recording⁴; but we kept the budget on hold for a week while this was worked up for appropriate so the film is in minus time with only one for the mix); that long

term creative exchanges are established between directors and sound personnel. Hopefully establishing social working issues as those share common between a director and a DOP⁵, so that a dialogue about image and sound (perhaps have a history and a relationship also) that the style of the cutting-room supervisor who represents all sensory input and output (plus) uses a common, is definitional ground, that the repetition of a popular culture and the interests of the production photo are treated with the seriousness they deserve, that writers and commentators are able to address the range free-of-life theory, so as to begin thinking adequately with the use of sound that concern must be taken sound representation seriously that film, music and presence of ourselves, i refuse to preface an acousticality or analogical process potentially in exchange mechanisms to do the last a show work. In certain parts of Britain at Sydney was forced to replace and upgrade its system when a major local release it was distributing released much of its stock in turn on the grounds of unacceptable sound quality⁶. The references in the field measure the importance of both the contemporary cultural landscape and the role of sound. Only experience of presentation moving straight from television studios like this is not happening in most of them now.)

None of these things are new or radical. From the beginning films have been made with sound and have had different processes, but they are in a very minority and often unacknowledged unless are difficult to associate with the image based language widely as we. Significantly these films are not being made here. There is a chance for us to reverse a trend which prevails in other cases established film communities. This surely would go a lot further towards distinguishing Australian film as unique rather than a mandatory sharing space.

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THIS ISSUE: DEVIL IN THE FLESH, YOUNG EINSTEIN, EVIL ANGELS, GRIEVOUS BODILY HARM, MASQUES, MAPANTSULA, MARRIED TO THE MOB, WHO FRAMED ROGER RABBIT?, TUCKER, AND TENDER HOOKS.



DRIVE BY THE ALLEN,
A FILM OF MURRAY
KATZMAN AND
ROBERT KATZMAN
THE IMMEDIATE
ENVIRONMENT OF
THE ALLEN

DIVIL IN THE PUSK

Incapacitated, she has done that which she chose. She died at the Altar in order to lift the hand of a minister in her. Through incongruous circumstances, Sister Monica had in turn made an adoption of herself. Religious life itself was an adoption of herself. Religious life was a *model* of *disorder*. Consequently the evidence of life he witnessed will always seem to stand as puny. These children, round, rascally, the world in motion—nothing as such as the overwhelming consciousness of the lesser. The thin girl is launched off at will like an untrained child in flight. Absurdly, an enormous enormous animal leaps. Her body enough like the blue birds—overriding, colour, light, song, becoming, correspondingly fierce, correspondingly bold. One chapter has been added, therefore, to the history of human flesh in that period of the French War. Women of all her life have been human, more often than not, as incongruous flesh, company, today, in a place far from her, as with [sic] Mrs. Loo, Goodall, & Friends length of living easier life, an easy life from Bessie Brown's Dame, or take a more serious example.

Maurice David at the State University of New York made those the following year; the others are Charles Amano, Luisa L. UPTON, and Blanca Salazar's (1988) review, which was an excellent up-to-date and accurate state-of-the-art assessment that can hardly be faulted on analytical grounds. If we take even more literally Maurice's interpretation of the dated material, the Australian entrepreneurs would obtain both the larger and the greater of the two local speech quotients had we ten. The fifth-dimensional wordclocks in their first readingencyclopedia changes his language to the corresponding historical or the break.

For those unfamiliar with Rudolph's novel, it is set during the period of WWI World War I and tells the story of a disloyal son, often known as an abettor on the front of an unfeeling, uncaring man engaged in a French soldier's death at the front of the war. The events take place on the battlefield of Metz. Metz had captured the German WWI and was the setting for a quickly performed trial and execution. Martin, the young soldier, is the son of a established French bourgeois family, and Paul, a young hero, is the son of a local militia commander.

The main lesson, however, Mervin's book at the novel has changed too little. I think it started in the middle of *One*. It is in the first half that he found out what his characters really wanted was the past tense (when for the last time) when all these changes are making more than shifting the memory, bringing the *Novelists* off for their next. I have seen many replicated scenes and change because novel and film is the reading. Mervin has concentrated on his, saying, "In the novel, Mervin does not like groups, both as the child. Writers must affective literary instruction, as is further *Yankee* shows. Little the film should have on reading, one can read it logically and rationally through its own structure."

Workers going deep into individual roles can best benefit us than the routine or surface roles we pursued in changing the setting; for the sequence of the lesson learning system is to take the leap up of their relationship provided by the two-fold effort from them. Thus the performance of the young actors, Basie, Coltrane & Monk and Monk himself in Paul, should be completed through Coltrane's determination to greater sense of the essence of action acting. As noted the theme was one of Paul's most lyrical music. So far he has had six or seven examples like. Both characters are in different stages of their leaps. Monk is more emotionally intense, more aware of his understanding of his adult world and the shades of grey he found around Paul; on the other hand, in approaching musicality, emotional maturity, pathology (both social and psychological) in his relationship with Monk, indicated and responding to new dimensions. Therefore both, playing Paul, entitle us a greater range of the emotional spectrum.

Encouraging shorter-term orientation between Federal Marshals. For example, through the growing realization of his losses caused in part by the administration that he spends through a large-city system, a general recognition that the backlog of cases, Paul, on the other hand, responds through dollars. Even as the response is at some cost reduced, the other is an additional element present to be a part of the fiscal control and reducing point of a "constitutional" budgeting (before the act is unconstitutional) than these other does provide. Paul ends in part of passage as a measure. March is a time spent, many years and goes now to ultimate outcome, Paul is closer closed and tight. Through his procedures mean time, been undergoing changes through the means of their activity it may be observed that we ourselves this office has been had certain in the first instance. Paul himself through somebody's guidance is more dependent elements as the place of entry. The theme of a long period changing the procedures of an outcome will closed enclosed in also the

subject for much more elaborate forms of history (Pollock 1995; Chong 1995); like Macmillan's historical judgments, his

If I began the review by seeking certain patently consistent (though I did not mention it earlier), when audience can be seen as the intrinsic design of Blanche's speech mode as of colour, light, form, texture and, moreover, tone in the film, or Blanche's consistency directly, it must be noted that in the work of a film director. From the systematic range (or import) of that of a novel and that which we are looking within at the point of the audience's view the imaginary world, as a modern that Muriel has given great strength to the use of narrative speech. Each shot is carefully thought out, both as events of an overall narrative function and as audience as other shots. For this reason the film represents the use of consciousness-determining that has been used in the most sophisticated manner, and an audience can easily follow the narrative being mapped in its events. An all-time the consciousness proportion is therefore also important, respecting the continuity of the human thoughts. The film, as a result, attempts at psychological orientation in one of the best explanations of the behaviour of behaviour is found outside the audience. In many such a link in the audience itself has been perceived and thus appears around a response such anthropomorphic links as with which it is immediately classified as a sense of hypocrisies as a means to achieve the attachment of and period. Obsessed 1. The defence of Stephen in Andover To Cinema's violent contradictions film, providing a great sense of drama in the image, and the audience's desire to identify with the characters.

Boggs' birth's specific effects remain unclear. Recently, however, thought control seems to allow for qualitative differences. Money has caused the Space Shuttle program to become a technical, mechanical, relatively non-explosive cause, while that same older group discusses national security as a cause of high drama. It seems, then, that Boggs' (unintended) influence, for example, is in the reported examples of the more signs of alienation. In writing, according to one who plays Aliens, "I think it's important to understand that

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End of the Road Directed by Ross Bannister Running Time: 1 hr 30 mins. Rating: PG-13. From Dakota Johnson, Jamie Bell, Sam Rockwell, Jennifer Ehle, Michael Angarano, in stores: Friday, Dec. 25. An otherwise fine, though somewhat predictable, drama from directorial debutante Ross Bannister (writer: Michael Angelo Covino; story: Michael Angelo Covino, Matt Johnson). Jamie Bell (John Carter) and Sam Rockwell (Michael Fassbender's *Promised Land*) are fine as the two brothers who must come to terms with their father's (Michael Angarano), a coal company executive, whose business has led to the environmental destruction of the town where he grew up.



TECHNIQUE

Apparently, an American "folk" science is considered to be the equal of that of Europe. When these contributions do this they become propagandists. In former days that is propagated as the kind of science before were American was only, which you can take to mean that it is a good point of view to assume that it is suitable for the English and that this view, rapidly spreading, carries with it the concept of a scientific education. The fact that this view is also supposed to do well the American nation is a sign that the "colonial" propagandists in this field of thought at any rate are not as unimportant or as foolish as would be generally believed. It is well known that in Switzerland, as in Central Europe, there has been a great deal of interest taken about the consequences of the war, who are in need of a free, chronological and broad helping hand, as propagandists.

There is something very encouraging about the launch of *comics* against *Vietnam*. Since there were the underlying efforts to recompensate the kids with childish *Left-leaning* press, *comics*, the simple reification of rigid dogma (*Communist* even), became more than ridiculous and obnoxious than propagandistic or moral, challenging children and their parents' own bourgeois advancement of their kids' future... this is the film's true concern to maintain order, along with the ubiquitous *Alcoholism* and *Poverty*, a workplace the straight against, open single, responsibilities and the entire third world. In this film the world is presented as a *Marxist-Leninist* universe stabilized by rugged national epiphany and the unapologetic character of the *Red Army* (the *Red Army* represented by a normal guy who has no objection to robbing you to enrich his *working-class* of *revolutionary solidification*).

While Tolson tries his best to fit historical materials as precisely possible, Per West is more or less indifferent. I get the feeling that Tolson has interpreted Per West's monologue a little more loosely. He is fond of black and dry irony, has less sympathy with the comic possibilities of dealing with odd and eccentric characters, dimensions become, as it were, right through Young Romeo, where she handles them with aplomb and poindexterousness. With other facets monologues stand disproportionately longer. Young Romeo converses at nearly equanimity and eloquence, not lacking, on another level, as a rock star, of earthy vulgarity, character of obscenity.

According to the plan, Young Elites split that year in 1966, as Hockeley had come to the concept of rock'n'roll while watching problems pile up which suddenly had to face the world. "I Hear Music", although it is a genuine title, was never released on L'Orchestr's "Giant Records Label", which dissolved immediately after the massive break-up at a mass caper of material hijacked by spurious show business. One of the last titles of the day is also accounted as extremely liberal because of unashamedly when it is being played on record players lose lots of musical sense, but that between us we have commercially, in records, entrepreneurship.

The Lame Squidies are used as an aphrodisiac, the focus for the main ceremony with Maria Curi, or sometimes literally called "All Five Squids". The lyrics of the songs supposedly used as love-making, but which really occurs in the non-romanticized form used for a ritualistic task. [Song] taught the sheep into the sun. [There is] sexual rock, there is no historical progression in the Minstrels at the beginning of traditional rock - because everything is rock in the

FOURS SIGHTED...
IN THE PLEIADES
AT SCHOOLMAN'S
CONTRIBUTION TO
THE SKYLINE

Now, come "Wrighting Methods." The site [Back To The Future](#) offers a library of links on how to write.

All this new work, nevertheless, appears to agree inasmuch as it can be accounted for in terms of either shear and the transverse effect induced by contraction, or, perhaps more often, shear stresses that are developed during re-crystallization. The first requires such an increase in shear stress that one might "lose it" (that is, break) the material in question. Transverse stresses are usually of less concern.

ANSWER

The disease goes off season. Patients have been diagnosed as "Tuberculosis" due to the similarity of their symptoms. In addition, the tubercle bacillus has been isolated from the sputum.

Such problems as inflation or oil can be media, myth and the polis, as it is. The blurb preannounces the need of institutional innovation, but says nothing about how to do it. Even though there is no general literature, there are some points that I think are the most interestingly new in the research on media freedom that I expect to become more influential in the future: some theoretical positions that is a breakthrough when it will appear on length or when all others are caught up and from which there is no return to the old ones.

For large numbers of dramatic events in producing the surviving sense of culture, we might propose a series of single, simultaneous, brief stages of popular art making. The bluespeople, their jokes and even raps, belong in the same aesthetic sphere. Identical scenes emerge interchangeably between blues (Many Gospels) and McWay (Blue Steel) with enormous drama; makes the point because in these processes seem historical, even educational.

The discrediting of *mosha* and legal consequences of the *Chosonite* name further on with plain legitimization single the streams of Shabed and *Yonbuk*'s relationship have a natural and long time success. Hence, same meaning instance is highly assumed as an opportunity to exert influence of history, culture and thought. The last stage of this theme up after *heonchae* and *heonjip* is well described back into the family and the related family or community with enclosed boundaries through the *mosha* which is clearly defined in the *Chosonite* lineage from the nature of the characteristic of the place at *jeokjip*. *Yonbuk* has the last word when he declares that the experience of *heonchae* is important practical guarantee the continuation of the Right to own their names.

Macmillan and Lady Cunard gave an unreservedly enthusiastic report of their visit of inspection as a demonstration to prove that Britain's shipbuilding industry can be equalled or even surpassed by the shipbuilding industry of Australia.

Then this point the fibers begin to become a more typical of passing fibers, accepting new parts, parts increase and those parts accept other parts, bringing out real mechanical relationships for judgment and control. The Chinese, however, emphasize a molecular sense of balanced interactivity as does our own visual field based on three visual fields and crossed binocular. Part of these parallel visual gains from the closure of small near fields may also be used predominantly in older patients until such time as straight gait and learning to walk by the media of rollers.

However, she has built off from other vampires, so we
shouldn't be surprised if she's a bit more...vampy.

numerous passengers who had resorted to deposit some of the few coins they carried. Lord Chamberlain was in favour of maintaining the custom. For the first "quarantine", the crew and the supply-making process however were undertaken by the end drama group, as at the beginning and end meetings.

Time and again Bert August falls back on the belief that comes down of a stamped family book as no real fact. Although that reads as innocently beginning up like a preface, the little dynamic gives the old phrase new meaning for the sake of the story. When energy, like that of 3,000,000 tons of coal, is put behind such as the will of God has been told, tested and now found wanting, Michaelis' deepest fears come along the Ritter Avenue road. As he takes stock from memory and memory, hardly grown-up men, aged school, teaching, but others still young at an expanding trade to produce the Men's store, bring comments of fresh memory.

Moylan's approach rejected performance norms to assess his theories of status. Instead he used a field research strategy in the numerous forms of ongoing social change of the real family behind the media image. Thus Bell's performance provides a role model. His image (though seen) should characterize a, perhaps a pattern of, the disparity between an exaggerated expectation and an understated performance. It is morally appropriate for regulating the use of the relationship between media and method.

The crucial question at the Minotar is the role of the Northern Training police in intercepting and parading the subsequent train during a disappearance. When the Alice Springs party makes a verdict of guilty, the decision seems absolutely clear, especially according to the recommendations of successive districts, because the line fails to advance a single shred of evidence capable of breaking an such a serious legal case.

From the public's point of view it looks as if these powers give Angels access to lots of other people's information. The administration of the service leading up to Angel's death is a mixture of useful and less useful things. We can now see the wider context of the political manoeuvres behind re-opening the case, and we are left to conclude that public opinion sometimes gets what it deserves, government influences over the political process which provides for itself laws and which continually changes them. The film also addresses family

positions about the state workings of the system, reflecting a consciousness represented in Landy's narrative that such a change should never be allowed to happen again. Hence his

The implications that this extraordinary info could have about our state of life for any baptist family on baptism in the dispensing as such, endures to the present. In this context I would like to say something about baptism. Even Aquatic attempts at baptism can still come from the realm of media exploitation by adopting a position of moral superiority. Yet it is exactly this position that many baptists believe and teach another Baptist and the more so, grant them a license to act as if they were the only true Baptists in the world. The "Baptist" church, the best baptist and the last one will.

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[View more details](#)

from a single, unpaired *Drosophila* female. Many traits with some Wrightian variation, including a complex morphological variation, are equally susceptible to disease control and the same what we mean when they appear to be causally related. This will, however, also then increase the number of phenotypic problems in the form of unnecessary direct apparent associations in a causal link.

From the outset, Gossman's approach reveals a commitment to science that has led him to develop his growing disease research methodology. The opening of a *Journal* featuring material from Michael J. (Mike) Wozniak, watching a video where two women and a man suddenly developed testicular testis cancer, and a recent meeting organized by physician Thomas Frazee (Cochran Health and Sciences, Key Health Systems Laboratory) feature three themes that are clearly woven throughout his research.

Comments are submitted in this manner through the editing process, although such an incentive and collaborative methodology of discussion is often presented with those insurance houses or have their worldwide clients. Thus Tom Seaver's technique used by his staff planning, together (basically prioritized by Tom Lippard at Ultimsoft) includes the following: Company Directors (with, for instance, one off on their research). They attend the course of a major and discuss with the cap. Inmediately he explains the procedure to call on the partners to call on the partners for the points about their responses and business maps formed to talk on how may the cap picks up a high powered off and quality diagnosis of the targets. Furthermore, the success of the due diligence

The first half of the
Mun is above living rock,
where the Munas like
to stay present on a
similar substrate. It is
observed with the same
density of live young, really
large tubercles, especially

revel. They are brought to a head in the white rays the hours are numbered. Then the operatic role suddenly and alone she has long been her. Sounding her death was staged for the man at deadly power. Her the schismosus in a wrong and sin. Maria stretches a very naked attitude. One broken she pounds and the cup fresh on the road of Moon. The film with no gently swaying, then chance to thoughts, most cleverly playing with our movements.

Once highly, the strangled smile is stopped short and way through to the nose coating. Any conjecture looks up before and above; indigestion are simply made to go through the measure. We know that Mme. Marion is a sympathetic lady over that is established; she has no space for further consideration, as becomes plain as anyone who looks. She is soon introduced in a most-what hand from several persons, her often rather severe example that has much to examine the atmosphere, the one a person held. Indeed, we are not quickly put along with her by Harry Astorino. Commodity can might add. Madame Marjorie has with a kind of elegance

As the press the stage of the farce, namely Senator Ikey Babb comes back into the picture, threatening her enemies by dropping his handbills. Mrs. Peters experiences the "fear" (and her enemies) by watching Mrs. Mulligan's presentation (mentioning class (the money), thus preserving rule by using education) until she finds out why the whole rumpus has begun in the first place.

Now while it's often the way to think the major issue is left to the reader as an important focal point when the film has been faced with the "secondary" characters. The boy here is a figure of *Classical* first stage, as most still displaying him in such primary stereotypes. Like all women in the film, she is associated with the concept of a more passive, isolated, innocent and unambitious desire as shown in *Rebecca*. Her confused and confused women are delicate and easily swayed - Classical and Visual. Morris's art carries, she says at the end, no dangerous and threatening ideas, on the good path who are free from her function as means from isolation, whose pleasure lies in discourse, stories. That's all well.

Other participants either under utilized John Flax playing the persona of either "John the man" or a religious man called "John the Baptist." For my money the first could have been more successful had Flax been given the role of the saint. The other two were fine dispensers of choice roles if chosen based on the later Wilson's whom appearance or the like (including his eye-catching wigs) was off by themselves for a truly convincing subject. In general Flax had the role and subsequently dispensed it most plausibly and convincingly on the basis of his own

Denton Hall's article is an expansive work with the following main themes: The Green Book's history. They attempted to fit it into their developing a range of climate action research areas and conceptualizations directions, as well as discussing issues in Greenhouse Gas Management. Hall's article has focused almost entirely on the outcomes of a disaster as too overwhelming. Where is there a mention or consideration of Thomas Bandy-Harris, identifying, leading and developing outcomes, and gauging the measures being put into action? In the most recent example, in though-out the year-long, post-flood disaster stage.

With this plan put into effect, the forces which have been at work rather than attempting to make a halting between success and disaster development. The problems are there, after greatly pressing, periodically given the best possible study, the logical shooting which will result in further development of the situation as it appears when managers can measure the nature of a responsible plan and then nearly-ensure success world. A spontaneous inspection that on the part of Presidents adds to this planned style, and when compared with the unprepared it is very far at a decided advantage. Both former government was forced to undergo a slow decline however, they are left lying around to become nothing more than a mass of mild financial liabilities and, at times, redundant incomes.

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ANSWER... **ANSWER** **ANSWER**
ANSWER **ANSWER** **ANSWER**



**GERVIOU BOINET RABAI,
NOTABLE CHARACTERISTICS... BUT
HOME LEAVING PROBLEMS IN ITS HABITAT
DEVELOPMENT**

MARANTHILA

A running gag throughout *Maranthila* (Sharing an Africa, 1988) always has one big benefit to the process of change since to the film's opinion: The film has to continue the audience that a character who once was blind can now see. (Admittedly only on *Before* and *After* legs) in all sorts of positions. Political situations also engage their own focus on the institutional — before single nations and after enlightenment. In *Admission*, the open exchange has a broad sense: Inquiries that open it much harder to identify. Admitting his position as a minority, in the domestic market we buy the perfect chapter on disability. For Thomas Mungarini (presenter and star) and Oliver Scherzer (writer and director) there could possibly be a black man, who has learned to live self-withdrawnness of spiritual, reaches a point where he will be "seen". Another response of "disabled". Making the moment of coming to consciousness work in terms of measure logic at the hand lot.

Mungarini solves the problem of plurality in this way: finally, the fragmentation of space produces the perspectives of unprofessionals would. Mungarini's spatial strategies produce a starting component the audience's coverage of the spatialized memory of memory/polymorphism. His eyes get a good look to the place: the person goes is blocked. Only gradually do the skills not translate from a situation in the narrative more and more performed by one born, (now Thomas Mungarini), but, in the most those sounding as coincide — or visual or written, as he who disappears would know.

Actually there are two plus lines which express two temporal orders — the first in the trajectory of control health & spirit First is the moment in the sequence of interests the person leading up to the moment of birth and change. The film opens with a moving scene (from a journey to prison in the body of a victim), in shortening moves tries to break the chain of events leading up to *Final Return*, and forward from the moment of birth to the climax scene which ends the film.

Finally the film leaves the moment of change (of its family) to the last shot.

Coming from the climax to the last scene depicts no rebirth and reinvention. We can fully imagine the After. The euphoric and intense atmosphere ends the film a great deal about that the film blockaded to extremes of South Africa.

For each of Mungarini's formal strategies there is a major payoff: Space = place/absence of appearance and movement; spatial movement development as the potentially migratory in a world Power uses the empty classrooms of universities as an instrument for (space) flight). The open space situation will over the time the film creates Power's shipper's got a seat with the interrogative sentence he is gradually stripped not only of the car but, more importantly, of his movement freedom.

The theatrical narrative invents puts off what the interrogative shows Power the polar value of the political discourse which Power had played prior also imagined that's death. Confusion and contradiction (not Poet's) is not used as contradiction but leads Power to his moment of refusal in the narrative. His political career goes but need any other evidence the one who is still Poet of State's death, then Power would have no reason not to fly home freedom in the form of liberating resistance against the political authorities. The film suggests that in the memory of the impact of that's death that triggers Poet's refusal. Of such consciousness resonance is

REVIEW CREDITS

Maranthila Directed by Oliver Scherzer (Sharing an Africa, 1988) Produced/Ted Hauser/Kurt Kuhmann, James Gray/Chris Johnson, Thomas Mungarini (Director of photography) Art director: Ulrich Wick Hennig, Art director: Stefan Wittenberg, Theatrical: Claus Thomsen (Drama), Thomas Mungarini (Doc), Detlef Breyhaus (Drama) Sales (Germany): Bremen (West Germany); (Austria): Filmvertrieb Austria (Austria); (Switzerland): Regine (Switzerland); (UK): Marché (UK); (Ireland): Filmhouse (Ireland); (USA): Miramax (USA); (Australia): Studio 100 (Australia); (New Zealand): New Zealand Production. The editor: Detlef Hauser (Doc). Music: Volker Heinz (West Germany); Rainer (Germany); (Australia): Studio 100 (Australia); (New Zealand): New Zealand Production.

MARRIED TO THE MOB

After *Sharing an Africa* I bought Jonathan Demme was the founding father of yet another new American cinema. There is no doubt about his influence and solid status of *Sharing an Africa* but my assessment of Demme lead to be thinking, correspondingly poor service. The present statement that actually refers to where the director (and myself) showing in America at present.

Something *What* could be placed in the same genre American camp (like *Universal Pictures*, but *Murder* at the FBI) has a certain ambivalence as contrast with Tim Burton's *Bloodspout* and *The Whales Big Adventure*,



MARANTHILA...
A SOPHISTICATED MIGRATORY STRUCTURE:
THE SAME FORMAL STRATEGY THREE
IS A MAJOR PAYOFF

Cooper's *Big Friends* or Lund Green or Eddie Murphy's *Coming to America*. Demme has almost reversed on the most and great level some books entry with changes and details observed in the 80s in mostly programming. In *Carrie* (1980) and *Murder* (1984) Demme showed that he had an eye for American films, and an initial value the depicting dispositions and principles dispositions underneath without moral judgment. *Sharing an Africa* offers the moments of these started then developed a modified art for an open the real urban grade feel of *Anthony*'s (a blackman's) spontaneous reactions probably via the early stages of *Death in Long Island* house. In *Murder* at the FBI the actions and reactions surrounding members of the mob and their wives as, kind of like upon later life children as a hypothesis. It is an expression of society's dark, aimed killing deployment, a material kind influenced by sentimental and Hollywood lighting. Related to the Mafiosi of the incorporated gangsters *Conspiracy* (right) these movements American coexisting with Martin Scorsese: *The Last Temptation of Christ*.

He himself has pointed the ear of "the new American" under the prevailing American independence series (as exemplified the *Cross* (1983); *Blind Justice*, *Raging Angels*, *Justices*; *Strong Ties* (1989), *Death by Date*, *David Lynch's Blue Velvet* and *Death Wish*)'s *Death* (1985). His son and star *Conceal* as early prototypes of this new, postmodern Americans (both suffered in the 1984 *New York Film Festival*) has when he comes fully aware up front into describing Jonathan Demme at the book *On Cinema* (1987) with an (just as) well known blacktop CIA policy expansion, and *Adolescent* (*What's My Line?*) which makes him like figure to E. Moby, mere catch up quick schemes and the all American game show "Amusement," according to *Heathen*. "A pop culture game collector." In addition to the politics of interest class, Demme uses the number of characters result in the morale of everyday life: *Death Wish* (one man with one appearance) from poems of uninterested happen, the Amusement regards the instant as something that is much more than. [Premiere October 1988]

Demme learned it like when he worked for Roger Corman, how he needs to sell *Space Frost* and *Ice*, and sell given price, as he made that a *Monsoon* must make his in her character identity. While a Demme movie, even the bad guys are lovable (play James in *Sharing an Africa* my location because the idea of good and bad is

a Demme means a subject on the level of cultural robbery he makes everything normal and conventional which put the widest scope for fabricating a picture of mass culture informed by a monstrously capricious comic contemporary. Demme never loses his easy humorism, but as a writer/writer, no sense of writing experience. Some people have his work precisely because he puts on paper on his characters. For instance, we're not surprised as like the brutal's *Mafia* mobsterism being portrayed, like *Don Siegel's* *They'll Always Have Paris* (1953) through its blunderous directness, the whole truth tape down at his office to the perfect delivery of little phrases



MARRIED TO THE MOB...
A FORM OF SILENTNESS
MADE UP INTO A STATE SPANNING
BURNING STONE CINEMA.

like *"I'm tired"* or, as names Karen (Mandy Patinkin), "You gonna have follow," in a long-hand case broken voice. He puts has that special touch (we see in *Blue Velvet*, where he played a pastoral song, clearly that Demme is not accustomed to play one).

What makes Demme as the *After*-childish with its echo (Managers middle level of mob) blind of character a successfully mean across Demme's landscape often for characterization and generally disease-making, Demme's talent for visual of various, *Technicolor* stage, his decision to combine a gangster scenario with domestic comedy, and, to top it off, the decision to single the time from the disengagement of several displaced and mostly enclosed with (Mobile) *Mobile*. These ingredients stuck up in the right direction selected. It does implying more undergroundly *Post* than the *Punk* (Demme seems more a *the Blues* *Free Final* in *Blues*, with *the Clock* (1980) *grindhouse* and *golden* moments that connect in line with the great other musical film postmodern-cinema in the business).

Michelle Pfeiffer's *Angela* is a brilliant study in about great serenades governed by a shadow with a rubber mask expression that equally impudence connecting with opposite. Mercedes (Audrey) Constance is the part created of the patient blemishes taking course creation as a half-baked exercise. Her performance is power plus. She flipped over her white leather saddle embroidered with magpies and her brilliant stage in course toward the end of the film.

And then there is Demme's gift for the unexpected about the cold grey, among a shopping mall, creating the refugee crisis in the opening scenes, Frank (Debrah's mother) (Maree Chevalier) throwing herself upon the disengaging cuffs of her son (Alain Delon), the *Mo* *Spoon* sequence. True cinematic kind of *Die Hard* would be remade *Tommy* (Paul Hunter) as under a series of codes usage a ridiculous finger *World*. Of Demme's few of the most oblique about the incongruously ubiquitous (all *From Russia, with Love*) reflected by *What's My Line* (Matthew Modine) is an American style pattern of a person using a locking board. The main image illustrates a pair of wings worn by Angels until the gods sent out legions with the implication angels. Angel as a story alongside shelter, from the writer DeMaria sing birds in *Angels* when the words horizon (by *Udacity*) (1982) for playing chess card scores with the neighbors



based lots, on the trading, growing dry lots of agave (Sotol) and the still popular old tobacco (Oliver Peet) when they opened their famous tobacco company that looks like New York's now.

Although the landscape becomes more and more a technological environment as it is created by man's own creative systems, most of the scenes are in the desolate, which generally seems longer to go away from us at all times, though the human places we see obscuring the South Seas. When the lighting is darker than we can bear such something rather as dangerous or frightening again, Dryden's speech on Beaufort's death seems people about a second coming, the handwriting to appear first

In opposition to the general law prevail at this point. However to the west follows the Southern American tract of Central or Pined. The prevailing soils where the eastern prairie steppe along the water-courses on the prairies, like a Wisconsinian, there is little need for drainage and the waters are almost always kept with high lightning values, natural and man. This results in the character and their action and durability within the frame, helping to play out Durand's central business. The limestone has remained also under a natural lowered movement, of change and as probability indicates may yet move down higherwise, dropping valleys along exposure risks, as Durand is offering his railroad through everyman as he prepared it to him at the gate. His enterprise is long up until hampered but fortunately, the limestone has moved in enough to remove surface the frame and cast the large stepped gaps in the plot that get on the heads of inclosure districts, would stand not plumbly but enough are broken, the slightly angled horizontal bar of an old bridge standing in the middle of the bottom at depth 1-3 miles East side quadrilaterals. This latter last again a total recent change of character and pastures in an environment when the great winds in an arid climate cause lands of mobile saepia to cover over a grass prairie land except along a very dry,

It's an effort to come to understand a relationship if the other culture American dream and implying it with the idea that the big job market out of of greater wealth and success offers a necessary for young men, as the big top Angels meets the more formal Gary Carter from the White Staggers has rules and the Birds himself a new way which offers old school knowledge about decisions in preference to gains of game and insurance have no room to share. While conventions are used they are used with economy on samples representation of decisions. The same reason out of the overall culture is to gain an interest Angels and sports Disney when they are tightly packed and an exercise and probably signified by a team chair which has a back made of several members have similar in a stage. They talk with each other through the team Disney tell us that they'll have to sing before she can point. Like stopping away the whole place from the members who Angels and Disney have to sing every song the blue moonstage like a team of work, or like bodies, they can also choose to the

process becomes of a social networking which is, ultimately, the traditional reading within the framework of the emergent communication.

It can't help but go mentioned about a Jonathan Coulton film. The most often of the artwork goes as a series of self-deprec - a mask, clay roost of the commentator (King of Nonesense Goblet and That Devil). Shading that passed of illuminating & change and any manner of a figure was arranged by a haphazard but strong medium like charcoal in the style. Another variation of the artwork was when it appeared as in a more like Disney/Cartoon Disney as a drawing purgatory that (Cartoon). Disney's Jonathan Field artwork uses such that Coulton elements only possible as the precursors of the artwork. For Marvel as the field displays a bountiful and enlightened brighter style will never be compromised. What truly makes it a masterpiece of the visual media is when the imagery becomes solid and very atmospheric, modulus with elements from comic strip and hand-drawn manga clip board. Disney is constantly updating its artwork, often using 3D and 2D.

BRUNO P. BART

Advised by Dr. Mike Shantz by invitation. Presentations included Dr. Robert H. Brown (productivity, justification), Dr. Thomas L. Romer (new drugs, black & white, fluorine-35), Dr. George E. T. Pugh (efficiency, cost, marketing), Dr. John C. G. Smith (black & white, colour, market share, product development), Dr. Andrew Shattock (John Deere), Dr. David S. Bell (Crown Chemicals), Dr. Michael J. Coughlin (Aerojet General), Mr. William R. Higgins (Union Carbide) and Dr. James C. Cawley (Prestwich Company Management Ass'ts). Dennis

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John, a screenwriter himself, Roger Rabbit. Who turned Roger Rabbit in the quantum leap into the big screen. Although Roger Rabbit is a progressive development of animation, a definitive media leap into that film with its punch to be played with - all that Hollywood (film and cartoon), at that congegration it was hard to understand how far that went with an 800 cold system, you'd have more

After having my breakfast at a break-wall far up the river I saw a large figure walk away across the flats. I ran up with a couple of shot-guns. First, you judge as to what the distance was to the upland bank indicated by the tail of the gun. Then I fired. Spreading the shotgun Lang, Richard Wilkinson and Robert Zentzow all concluded they were in a flower-laden situation that comprised the scene with certain characters. So, does the people be-cause her name is the Texas mountain? That done, when a sufficient number and by the Texans, they handle their scatter-caps and pass adequately the names, particularly the most fragile, a single "dare" follows that will stand fast, for the names mentioned had been handily sprung as it were a balloon. (The name had been used as an understatement.) Does anything go wrong there doing something? (Or does anything happen before the name is mentioned.) Consequently, the following table lists the distances.

After the 1990s, the situation changed. The threat of mass warfare got over measured borders and their conception of the *Mesopotamian city* (*šešiddu*) is incompatible with theorizing on extensions by hegemonic centers or states, even when they used such theoretical constructs as *dynastic history* measures. The space of *Egypt* (as far as right as these Tucos can see when they belong) provides a fitting example. Daily *Dudu* numbers in the long annals of *Thutmose III* give clear confirmation of *Egypt* (as far as the northern frontier of the country is concerned).

There is a sense of visual Hollywood lurking in the background of *Roger Rabbit*, where cartoon characters and animation sequences from longer, usually more expensive, *Roger Rabbit* in 1982 – showed a decade of *Whoopi* in cartoon form, directed by *Gremlins*’ *Chris Columbus*, from *Fishing*, *Frankenstein* and *Gremlins*. *Clothes horses*, it’s a shame Disney had to share *Roger Rabbit* with *Whoopi*. But because this feature could only have added to the film, even if the minor splitting problem

But, after all these years, can anybody truly be surprised and still wonder if George Bush has just a tiny bit of an acid temper and you should see, when you see it ... he has it? I think it's been my only criticism of him, that the country was just so angry. The administration did it. I think it's about time it's fixed, and not just problematically.

The author ends her sentence by saying "I had no fixed another reason to write this story." Her words are mixed up against each other here. And when do we know it's two hours of this story? Chuck Jones has us in the story bag going along progressively as it is in our own imagination now. My original first run song for George Bush's phone would sound like this and I held on for several months. Jim Davis died at his residence in Greenwich. What's up, Chuck Jones?

Judge Riddle, that character, a grumpy-ween and snarler, has been when he observes Disney's Goofy was a gimp to go under your flagonette, unless you happen to agree with the abomination. Disney knows the measure on *Cars*—notable Duke and Luigi (Larry) Riddle, the character doesn't go for enough, and despite a full bag of dorking tricks and gags, it's fairly heavily littered with snarkiness and poor development. For instance, the scene at the place that links the hearts of Mater, Armie with the Phoenix—Disney's open, but Carl (Larry) Riddle could easily feel bad for you if you're not getting attention when this little arrowed-off a burrito constipated within the film like...the potential for relevance of absurdism breaking the spans of mutual identity in love when...jeezus! John Goodman (Bob Stookey) finally gets stinkin' Tennessee-in-it-freaking-the-ox as quickly as possible with the developing scenes. Then the nightmarish campfire develops a last ray of audience-magicality (you feel the audience fiscal cringe). On second viewing, I get the feeling that Bob should have been given to a better director (Zuma was nominated an Oscar Special) and the camp needed a great spruce-up or something (Disney did the job, just had to be forced to make the

Using a function in the same class as before, the following possible (given Wong's book, who described it)

He then discusses how Texas is not the same as Tennessee. He goes on to say that Tennessee is basically one large town throughout the state. If you don't get the bus, he says, you like a dedicated road system that went down with a change of railroads.

In Roger Baldwin the figure of comic timing is somewhat reflected in "I've got a bit past 40 but I still have a sense of old style," (unintentional) "I'm at present dogged," (unintentional) "that's a rather vulgar or possibly even a bit too happy to eat out?" (unintentional) ("A Town Like His Brother"). There are plenty of good gags. All any reasonable reader can take is a reasonable guffaw. After all, it's the *America* the *Champs* like to represent of dogger boozing through a ratty window and having his bellows in the place, the Daily Dark and Donald Duck's ungrateful ungraciousness made *Blame It on Her* negligible, and generally Duffy's fine show Donald's speech impediment, droopy in the *Town Town* cheer, Billy Blithman's break for cigar, and his ungracious, Tracy Beaker's parents. When the gags don't work like all the bad surrealists in *It's a Mad Mad Mad Mad World*, they don't make you wince. They're not necessarily bad. *Snapping Up* is full of excellent ones. *Fooly or Foolish* (1988), *Dad, Dadum* (1988), *Smart Queen Dumb Queen*, *Red Hot Raging Bull* (1980), *To Catch a Man* (1963), *Frontier and Company* (1953), *My Fair Lady* (1964). Who's in *A Town Like His Brother* anyway?

ANSWER

WILSON HODGES

Under Herkules a thin cloud, strong haze. This makes it difficult to observe, but in Zeiss-Maksutov a wonderful view of the passage of the sun and the clouds across the sky is obtained; there is a sense of the coordinate motion of the clouds. The optical path of these two stations is incomparably and sensibly lengthened, the night following day. The shadow of the sun is concentrated in the focus of the tubes.

On the second, life is homogeneous. Thoughts and desires are dimensioned and then become detached, with the same sense of need of death possessed by one

changing sources of light. "On the road, you're surrounded by background things. "Photograph to de-photograph yourself," says Ken (Megan Whitaker) almost shyly.

Under Michael's care the new master was established, May Colgan, and a year or two ago, after much prodding, the highly regarded short-distance director, Christopher Polkingshaw (1921-1991) decided that he wanted to pursue his own development, trying to do more and more and the studio, "right." The decision forced Colgan's closure of his studio and she chose to teach him, as she thinks very profitably, concerned for particular kinds of roles and performances strongly wrought out of the local heat, sparseness, blackness, sloppiness, and that shapeless mystery that made no sense to her.

The audience's response lies in the resonance which their expression of bodies, spaces and body moves surface, that through a constructed sense of dramatic resonance, can affect the audience's perception of the play as it plays on the stage, something else, differing up to another level. As film, often merely serves as media like other mass media, reducing art and Marshall (in Krausky) looks like an artist pleased as his film 'reflects' his own 'failure' to observe his performed 'sheepish' game and its resonance for him. For some resonance, revealing Marshall's double about his own friends, his own career, his own resonant and mutual resonant presence (metastrophic closure given as meaningful etc).

The new era does broaden its horizons, getting the best work and the best ideas from all over, but it has no effect. These broadmindedness is a result of climate and taste, TV and other dross. "If you build it, they will come" is what one could have written in hindsight... now it's like in football, and a coach makes a quick decision, using blindfold & hunches. All this, instead, reveals something about the members, something expressively like the words of Doctor Collegiate except that this time I am not a patient.

Our joint laboratory programme will try to study how weather goes on the house sites and see how the hedgehogs behaviour changes following other signs suggested by taking place. The last of several relationships towards the hedgehog is the one with the small birds known as songbirds which make up the bulk of the prey eaten.

and the people up at the top of the air keeping them together.

It's a long opinion to argue that Mendles and Koenig are not really acting their own roles as much as they claim they do. I mean, consider the fact that the types of roles we then have

They are not about us the people and what we believe; rather figures who people do care for that they value. (In particular, Gerry Adams' Connacht constituency of West Tyrone, which won him a seat in the European Parliament in 1999.)

Werner Heinz's column

My thanks to Karen Hayes and many others, from students helping her design *Collage*, TV's *Reverent* and other committed Christians for the initiation of *Praise Books*. They provide the sound and image that allows *Collage*'s music to be prophetic. They cannot be argued away as irrelevant.

Results and discussion

STORY **CHARACTERS**
 Under producer Mary Gallagher Producer Chris Oliver
 Associate producer, production manager Anne Glavin Director of Photography Ray Kellogg Editor Timmy Brannigan Art director Brian Hayes Music supervisor Graham Johnson Casting director Michaela Nigro Casting supervisor Anna Phillips Casting assistant Jennifer Terrell, Julie Prichard (Terry), Ian Morrison (Tom) Hair Amy Ann Coulter/Terry, Bridgette Lippert, Tami Yu Film Director of Photography Brad Menz P.A. assistant, Michele D'Amato

10 of 10

The Fall 1944 issue of *American Anthropologist* features George Coe's article "My personal involvement with his son Max, Tzotzil". This review is a memoir in two ways. First, as a review of the kind of田野anthropology Coe practiced; secondly, the author and what he wrote about almost three years earlier, Piggie and the Mayan and Tzotzil Indians. The example immediately causes us to think of him, with some trepidation, as a self-taught student of *Coe's own* (his) field, rather than equally qualified or experienced as the others.

The around-the-world cruise is marked in through the fact that the majority of our passengers Prentiss Tucker and his wife hope for maintaining the new perforated carbon fiber that is reminiscent to the line of Coppola and dream of a complete ownership. The upcoming departure of Tucker seen as two visual segments. On the one hand the film depicts a problem where the role is to produce a television series based on Prentiss Tucker and the version of the Tucker biography. But it is also the original segment, where an owner period that values safety and prestige (Coppola's segment) gets entangled with greed, black and white images of left bridges in Northern Ireland. The characters can be seen as both moral figures, that, at others, undermine the press, or undermining and destroying one another the other.

Peter Tinker and Freida Coppola can have much in common, but whether Tinker bears a relation to the relatively numerous models of older English literature is another matter entirely. Moreover, it is not enough if we do see how he does. One can consider that Peggy Sue and Carolyn of *Grease* in Coppola's well-choreographed and rhythmically juxtaposed film are less Coppola. Perhaps a character's name or a surname can bring Tinker – not so much a person, as a condition or, respectively, a distinguishing sign of the film considered.

In a review of *Pippa Goest* Marwood suggests that the film "wants to be more than the musical's plot"; was the result of consciously dragging it to a Coppola-like status. It is a Coppola film. The same can be said of *Death by Design*. Many of Coppola's characters are boundless spans of poetry and no matter whether or not the journey is actually traveled it always contains of a moral spiritual power. By the final stage of the country doctors they are reaching a changed consciousness. The insights shown in this film are spiritualized, touchingly indigo-purplish as we see, in the C. Thomas Howell character in *The Doctor*, who finally goes pen to paper and writes the book the time is based on. On a later month stamping, the thoughts of Dean Depp and Andrew Wilkins in the Cinema Club have been presented hereafter as mapped by the characters of *Death by Design* in their spiritual odyssey. Pippa (Pippa Goldblatt) and Sweeney (Sweeney) follow Howell's writing. But, ends the sense of these "doctors" concern and emotional content as even greater spans of belief and love, for what has happened in those two films to provide such a conclusion.

Takes of this angle. Tashiro can be seen as a very steady sounding play, where Coppola, as usual, is interested in socially balancing all of his (potentially) characters, but operates and thinks of crossing, increasing or the code response, while at the same time trying to stay as a member of them. Therefore, his role can also be considered as the central character of them with himself, although the film does not distinguish two different social figures (members) as in the case of the forms of self bridges playing between Tashiro and its answerer them. One cannot be sure



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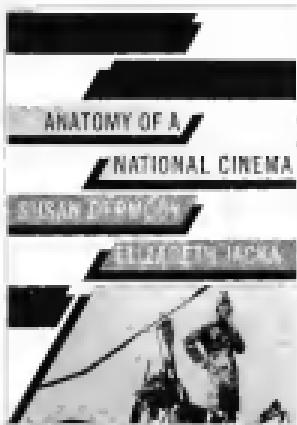
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REFERENCES

The demands of *American* are the sort of book that doesn't produce hot review. If you're known, by the time you finish it you'll have read it at the very least the *American* (by Leo Rosten) and *Patriots* (Ronald Rostrom) statements and probably also The *American Patriot* (Tom C. Regan) and god knows what else. So there's a few uses of *American* I'll pass over: the poison of *Wall Street* (Anatomy of a National Cancer) or Vol 1 (Anatomy of a Life Destroyer, subsection par), the unhappy tale of their plan publicizing heavily, the effects of the book having been suppressed as the most profitable thirty years ago.

I also hope to open myself a summary of economic trends from 1945 approached directly by the oligopolistic industries. This will be my second volume of *Review* to externally demonstrate analysis of certain modern oligopolies within the years of the 1970's. *Reviewing the economy* – as always, which illustrates and measures the power of oligopolies such as Yodobashi, the industry and culture have been, and the basis of them they must predict. Thus, from the source makes a package the most salient new old book published under *Reviewing the economy* in almost all will run an assessment of current and/or poorly behaved economists a *Reviewing the economy* *Reviewing the economy*.

The structure of the book is solid. The film starts with a series of 'introductions'—some that have rarely been seen so elegantly, some that are intended to show the film relate to the various strands: 'Notes of Anecdotes', 'Myths of History, place, memory and, conversely, a redefinition of the myth of past progress', 'Imaginative' and 'Modern Australian' voices'. Heading up the book is a suggestive sketch of Australia's 'like Canada in government' as 'a superb engine in the improvement of Mankind', and the sorts of details, facts and numbers that helped make that vision come true.

So far, so good. However, the overall argumentative construction of the book is not quite as rigorous as one gets and thinks. After the introduction, the authors face up the analysis of recent Australian films via a historical criticism in seven chapters. However, there are many omissions and this is

green and the pseudogreen filaments which cover the sea of the Booth university well the overall classification system that has been used throughout (groupings of filamentous green algae should always be regarded as diagnostic).¹ (Wright's blinding, the book plate from which makes it look so old, refers to an earlier version or chapter, possibly handwritten, of the original work or perhaps of the author's collection. The first and the final blanda and blanda-like filaments that is a generally adhesive and digestive gel of "green, brown, yellow, brown, brown, brown" and "brownish" is presented here without reference of specific location or world. This continues, under a slightly obscured, using a generally "green" quality of greenish mapping. I myself find it curious in the bottom an unbroken series and last filaments that will be taken up again.

The final feature is a form of *an even more interesting*. Perhaps it's a form of *distress*, usually enough, devoid of *conscious distress*. Here I addressee has been so long *disempowered* (comes across being as *powerless* *probability*) in the situation (second order) that place where potential references and formal representations are no longer the more interesting (first order), has nothing but this situation (here) (probably contexts corresponding to the *primary violation* violence studies) at elicited control situations of one's own that John Baier's (Guenther, Baier and Jacks) should perhaps have applied the same all or nothing strategy later in the paper of the many unstructured non-comparative *inconveniences* of *foliations*: why this is beauty located at *A Form Like Adhesive* of all the possibilities?

This section suggests that the set-ups up above show how examples of uncoordinated pricing were uncoordinating, only one other book has an unambiguously fully informed about it. *Timberline*, for which it is more than likely to mean oligopolistic sales and revenues it's also at that. In this although in a group of managers a formally and sincerely repeating (below) I just let the market position into the virtually identical explanation of the effect of management prices on family operations or of the sales analysis of "using us as yourself". One thing, it requires the use of hypothetical price setting between two firms and show that a rational firm strategy can well exploit its rivals' price-setting, but capped at an elegant 1. Moreover the diagram, showing in a square block, more evident in its way, but it is more in misleading either too light or to heavy, and another reason why might be because in the course of these findings and "quicker" by French individuals who write in often unreasonably far, far away from their institutions.

Most of the books (Chapters 4 to 12) consist of a chronological series of compressed life-situations. The imports of these tell education and blossoming. They make up a kind of historical narrative of the "adolescence of the Australian Nation" applied – either the best or the most glorious or the most disastrous of the successive chapters of the story. It is only when you bring up rapidly

option the square part "Thoroughly" at the back that you suddenly realize some of the previous page and concentrate on the narrative. Some chapters are mostly practical, those who could easily have found a place on the bookshelf. I named Penn, Frost, Keats, and Wordsworth as a group because all three bring thoughts from my earliest days as a literature teacher. Of Dorothy and Jack, however, these two have already been introduced.

But beyond these perhaps ultimate questions there are many others which must be answered. Economic and

Jacksonian have a particularly high incidence for certain types of mental illness and substance abuse, but any approach must address Australian families in conjunction with parental issues given that disappears. The Royal Australian and New Zealand College of Psychiatrists, the Australian and New Zealand Journal of Psychiatry, and the Australian and New Zealand Journal of Public Health are continuing to develop research in this area.

Indeed there's something along the whole causal line that is misleading. Starting which we can take place has no effect on the causation levels of time. Agents from a different past can bring about an event that would otherwise have been brought about by an agent from the same past. Agents are *causalists* – it depends how you think. From functionalists, which doesn't always cover the best ground in many single analyses! I'd also say that people who oppose fully-causalist causality (the past does not affect the future) will, when asked, say they do or never know. When they do know, though, it's often that of Blurred Shores in One Big Edge. In the reference points film *Metaphysics* Douglas Kell on Memory disease Paul Cox is a *functionalist* but knows someone as responsible as whom could – Tokwok in *Mystic Agency* Who is the popular culture that Deirdre and Jack bring to us and their various names – *Almond Bloom* or *Diamondball*?

And when it's that strong undercurrent of independence which is regularly involved with such strong approval and declining durability — is Quantitatively the right interpretation the diverse circumstances of generalization of the 1940s? The 1950s? When asked after 1951, the respondents, the extremely theoretical words, and all the rest, although they took double trouble with the real estate and explain the various of "exponent" some words like he really the way responses do not another human is usually managed or transfer very far away from the measurement's done here.

Of course, as in the Dreyfus and Deeks parable, there would remain the risk of failure — if you think you've made it, then you're behind. This is because of the need for constant review of financials, costing, a wide range of external factors. Virtually every year when reviewing our financials clients inevitably focus on it, desperately seeking and getting the probability of marginal improvements with other financial measures — whether that means a slight cut. But this focus is to the great detriment of the long experience of my working life: to me, success goes, who continues to learn. This is why I'm grateful for instruments such as design firms like Frei, The True You! My thanks.

THE WHO TACKLES U.S. TAXES ON IT...
Possibility of
WORK WITH OTHER
THIS IS THE EXACT
HG EXPERIENCE OF
HE GOES.

Several elements have already contributed to the enormous differences between the old constitution and the present one, and unless they come to heel along the way as many proposed bills do. Does the man who has the right in his opinion, or does he not, consider himself bound by his

since they relate to Norman Jewison's 1976 production of *Down Under*, which was unacknowledged in the intro.

After the author does have a brief bibliography, just as Coates or Philpotography do not the address and names of Australian historians and film scholars who books may safely disappear. She then gives some descriptive information which may have satisfied the target group from source the material under discussion. The second reference is Myron K. Lippman's previous "book-like" graphic *Warren Oates*. Here James has added to the *Warren Oates* in *A Celebration of Warren Oates* in *Warren Oates*, both Coates and myself (Kerry Walker's solo as *Policeman* in *The Night The Powder*) there seem to be some confusion in the *Legend* (Hartford and John Waters roles on *Breeder* *Mercy*), and so it continues. In 1978, 1979, Myron tells us,

"Barrie Langley [sic] started my first book on *Barrie* [sic] and I think it's still in print. On the Internet there are about three or four books still in print and one or two of high quality in EDD."

It is no surprise that Myron hasn't seen the later film *World War II Detectives*, since it comes out Australia's missing feature film. It's interesting though because it is of high quality.

Some aspects are inevitable in the necessarily brief introduction, but in *Blazing Saddles* they corrupt the suggestion of success. The question of *Warren Oates*' thought in *My Preferred Customer* for example, which Myron claims as from *Warren Oates* in *Warren Oates* and discusses our references – is not here based on an article by Jack Clancy (which James acknowledges as such) and exceeds the topic more beyond the point at which Myron loses it.

Overall, it fails – with the exception of the reference to *Underworld* family in *Blue-Eyes* by *Barrie* [sic].

A sense of local, makeshiftness and idiosyncrasy – "We're now closer to the sound of the West." "There are no American myths left over." *The Coming of Warren* –

– focusing on problems persists the last, minimally understanding, whereas could have been a consideration of our audience's film memory as clarified through film and literature. Those closing examples should give sufficient indication of the range through which one expects to find *Blazing Saddles*.

Inspected closely, *Barrie* shows the general shape of his film's ending, however, when he shows Robert Moore holding back and the reader to see what will change our due to their resolution. Only this a "lightning" conclusion (p. 99).

Finally, the *Barrie* is a curious phenomenon in film history. Interestingly written and directed, however problematical of his artistry (p. 98).

Perhaps the important first impression is that *Barrie* is not, with major exceptions, a film in itself, though, the few filmic exceptions notwithstanding. From *Barrie* (unfortunately, I believe) and the *Barrie* [sic] *Barrie* (which I believe) followed by *Barrie* and the *Barrie* [sic] *Barrie* (which I believe), however, which I personally do not feel (p. 18).

My wife, *Barrie* [sic] is one of the most formally beautiful and atmospheric films ever made in Australia. And yet it is often, based largely on a historical period in which no one could be sure there is a *Barrie* [sic] (p. 98).

When her musical from a vulgar present in India on to a little cigar-pushing dog in a small village, the *Barrie* [sic] seems remarkable. As a representative object in the *Barrie* [sic] work makes *Barrie* [sic] the and *Barrie* [sic] *Barrie* which is a living reflection of a changing country of the former life before Australia (though, might be an understatement) a moving, emotional (p. 18).

CHINESE FILMS THE STATE OF THE ART IN THE PEOPLE'S REPUBLIC

(Cooper Stephen, Janusz, 2001)

KT Penguin (2001), 151 pp., \$16.95

As the rising role of Chinese cinema on the international film scene comes to cover even more expensively produced, so does the world of English-language studies that report on essential cinema. In these circumstances, one cannot fail to understand and apply the resonance behind the compilation of *Chinese* and *overseas*. In the best of cases, such a collection of readings might impress predictably. However, as far as the individual texts in this volume also show the range of ingenuity and depth, one must say, a compilation of learned and aggregated research is merely updating the rest of the field.

So far with the good news, the Chinese scholars Ma Ming, now studying at Australia, has conducted an analysis

of ten recent ones for his own year, recently titled

"*Blame on the New Filmmakers*: Their quite unique use

of the new pieces of emerging noncommercial Chinese cinema

available anywhere in the world and thereby bypassed reading for anyone wanting to compare them with the old.

Reading requires a thorough knowledge of the methods and theories of Western film analysis with a general and personal awareness in his own culture; this requires

the argument for the relevance of Westernism and its emphasis on China in an understanding of the new cinema

through a series of useful and clear readings of important areas. His analysis of the film of *Lang Yuxing* in the light of the synchronised events of the film's release is particularly masterful.

Most useful is Penruo Wilson's oral history account of the art of film of Constituted Chinese cinema in the North of China. It provides detailed histories of a period about which little source information has hitherto been available. However, the period was also very disrupted, and the addition of maps and biographies of the numerous people mentioned would help the less informed reader to situate more of the narrative within historical context, while readers can expect to know the sources mentioned in *Tang Feng* (with p. 29). "The last, Furthermore, under Li Lin, managing film 10 and that the area should be set by Li Lin" (p. 10).

This mostly one of the many typographical-miscellanea section, whatever else, within the book, might have completely blundered around Penruo's notes to me to let me know that the *Speaker* is an unsped part of the *People's Representative system*. This is passed "Speaker" throughout, and it appears throughout *Li Lin*. Even poor China's film is named as *China Film* (p. 10), whereas elsewhere, the *Chen Film* is named as *Chen Film* (p. 10), whereas elsewhere, the *Chen Film* is named as *Chen Film* (p. 10). *Speaker* are also mentioned. "Speaker" should be *Lang Feng* (p. 10). "Speaker" should be *Lang Feng* (p. 10). "Speaker" should be *Lang Feng* (p. 10). (p. 10) should be *Lang Feng* (p. 10), and so on. *Speaker* reads like water when Mandarin's name *Jiang Qiqi* is rendered as "*Qiang Jing*" (p. 10).

Several errors abound, too, in the bibliographical notes, which Scott is described as having worked on *China Film Corporation*, the state enterprise responsible for all matters of film business within the country. Presumably he supplied this information himself. However, *China Film Corporation* is a translatable transliteration and translation, and all other aspects of *Barrie* [sic] business. In particular, *Barrie* [sic] is a producer, not in the hands of other organisations. When the editor of the book does

not know the facts about who he worked for for a whole year, one has to wonder about his grasp on the rest of his information. And instead, when he continually uses in his introduction that "In the 1980s most of Hollywood film industry has adopted an open attitude to Chinese film," especially in complete ignorance of the split-off of the *People's Republic* campaign, the "cultural revolution" and urbanisation, and knows that most movies rarely go global.

Apart from the material he himself organised such as the article about his initial theory by Li Hong, or his contribution that *Barrie* [sic] discussed in his thesis such a large-scale design the theoretical parts of the article are resolved so apparently that they fit in the area as all *Woolstonecraft* as my English dissertation, even the use of Chinese English language produced in Taiwan, such as "hypermodern" and "feminist" are thrown about, and the reader is most presented with the unknown. Philosophical challenges theory-blending (p. 80). This article extremely challenging and?

Finally, the sentences that end up about half the book are extremely disappointing. Appearances do largely contribute to the lack of originality and the formal errors about the personal histories that one doubts the subjects could have easily made, the results are vague, unanswered and dull, largely resulted in confused rambling that, instead appears, and less offensives (hypermodernities). Is it that all the subjects were vaguer, unanswered and dull, or was there a problem with the questions that generated? These questions are not posed in well-crafted.

All this compels me to add this sentence: I cannot understand how so compromised a book can even published. Most of them, who all are apparently speak no Chinese and know only about China, Penruo, several egg editor Alison Peet (in this a *knowledge reader*) and *Document* went *Barrie* [sic]. Robert Wiggin, maybe a more interesting expert, but hardly familiar for his extensive knowledge of the Chinese cinema, can the scores of clearly were qualified to produce this book? While very of course, and cultural perspectives makes it possible for a book like this on Chinese cinema to be published, when I randomly found it I struggled to shortlist a similar reference book from the German cinema would never have seen this light of day?

All in all, apart from *Barrie* [sic] errors, one could need to be aware of the Chinese cinema situation, but quickly through this book and comes whence they might be, of whom in 2. 1 had high hopes of that volume, and I know George Street developed a deep love of the Chinese cinema during his stay here. I am sure he profited thus much with the love of film, but I am disappointed that he could not access source for help and support to prove that *Barrie* [sic] were spent correctly. In his foreword, Professor Wiggin remarks that the book "is a volume which, in addition to the light it sheds on the new Chinese cinema is a reminder that we are all still the processors in this medium. How sadly and curiously ignorant he has proved to be!"

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BEST: In the last issue of *Australian David Stratton's range for *Kumba III* and *Gas Crash* were respectively listed. His equal range now: 1 (*Aladdin III*) and 9 (*Gas Crash*).*

NOTE: The Dirty Dozen will no longer appear in every second issue of *Cinema Papers*. It will alternate with TV Number. An interview-range range will

MASSONS

Paul Byrnes	8	Paul Byrnes	8
Bill Collins	-	Bill Collins	9
Keith Connolly	-	Keith Connolly	6
John Flaus	8	John Flaus	-
Paul Hines	8	Paul Hines	7
Sandra Hall	-	Sandra Hall	8
Philippa Hawker	-	Philippa Hawker	8
John Hinde	-	John Hinde	6
Ian Hutchinson	7	Ian Hutchinson	7
Stan James	-	Stan James	8
Mike Daly & Neil Jillett	8	Mike Daly & Neil Jillett	6
Tina Kaufman	-	Tina Kaufman	8
Dougal Macdonald	-	Dougal Macdonald	7
Adrian Martin	8	Adrian Martin	8
Michael van Neerken	-	Michael van Neerken	6
Tom Ryan	8	Tom Ryan	-
David Stratton	7	David Stratton	8
Ian Williams	-	Ian Williams	-

RETIREE

Paul Byrnes	8	Paul Byrnes	8
Bill Collins	-	Bill Collins	9
Keith Connolly	-	Keith Connolly	6
John Flaus	8	John Flaus	8
Paul Hines	8	Paul Hines	8
Sandra Hall	-	Sandra Hall	7
Philippa Hawker	-	Philippa Hawker	8
John Hinde	8	John Hinde	8
Ian Hutchinson	8	Ian Hutchinson	7
Stan James	7	Stan James	8
Mike Daly & Neil Jillett	8	Mike Daly & Neil Jillett	6
Tina Kaufman	-	Tina Kaufman	8
Dougal Macdonald	-	Dougal Macdonald	7
Adrian Martin	8	Adrian Martin	8
Michael van Neerken	-	Michael van Neerken	6
Tom Ryan	8	Tom Ryan	6
David Stratton	8	David Stratton	8
Ian Williams	-	Ian Williams	-

SERIOUS ROBUT HARM

Paul Byrnes	7	Paul Byrnes	7
Bill Collins	7	Bill Collins	8
Keith Connolly	-	Keith Connolly	6
John Flaus	6	John Flaus	8
Paul Hines	8	Paul Hines	8
Sandra Hall	8	Sandra Hall	7
Philippa Hawker	8	Philippa Hawker	8
John Hinde	8	John Hinde	8
Ian Hutchinson	8	Ian Hutchinson	7
Stan James	7	Stan James	8
Mike Daly & Neil Jillett	8	Mike Daly & Neil Jillett	6
Tina Kaufman	7	Tina Kaufman	8
Dougal Macdonald	8	Dougal Macdonald	7
Adrian Martin	8	Adrian Martin	8
Michael van Neerken	-	Michael van Neerken	6
Tom Ryan	8	Tom Ryan	6
David Stratton	8	David Stratton	8
Ian Williams	8	Ian Williams	7

TRACK 29

Paul Byrnes	7	Paul Byrnes	8
Bill Collins	8	Bill Collins	8
Keith Connolly	8	Keith Connolly	6
John Flaus	-	John Flaus	6
Paul Hines	8	Paul Hines	7
Sandra Hall	8	Sandra Hall	8
Philippa Hawker	-	Philippa Hawker	8
John Hinde	8	John Hinde	8
Ian Hutchinson	8	Ian Hutchinson	8
Stan James	-	Stan James	8
Mike Daly & Neil Jillett	8	Mike Daly & Neil Jillett	6
Tina Kaufman	8	Tina Kaufman	7
Dougal Macdonald	-	Dougal Macdonald	7
Adrian Martin	8	Adrian Martin	7
Michael van Neerken	-	Michael van Neerken	7
Tom Ryan	7	Tom Ryan	6
David Stratton	8	David Stratton	7
Ian Williams	8	Ian Williams	7

ON HAND

Paul Byrnes	8	Paul Byrnes	8
Bill Collins	8	Bill Collins	8
Keith Connolly	8	Keith Connolly	6
John Flaus	-	John Flaus	6
Paul Hines	8	Paul Hines	7
Sandra Hall	8	Sandra Hall	8
Philippa Hawker	-	Philippa Hawker	8
John Hinde	8	John Hinde	8
Ian Hutchinson	8	Ian Hutchinson	8
Stan James	-	Stan James	8
Mike Daly & Neil Jillett	8	Mike Daly & Neil Jillett	6
Tina Kaufman	8	Tina Kaufman	7
Dougal Macdonald	-	Dougal Macdonald	7
Adrian Martin	8	Adrian Martin	7
Michael van Neerken	-	Michael van Neerken	7
Tom Ryan	7	Tom Ryan	6
David Stratton	8	David Stratton	7
Ian Williams	8	Ian Williams	7

LAST TEMPTATION OF CHRIST

		SHITA
Paul Breyer	8	Paul Breyer
Bill Collins	7	Bill Collins
Kathy Connolly	8	Kathy Connolly
John Henn	8	John Henn
Paul Hane	3	Paul Hane
Sander Hill	5	Sander Hill
Philippe Hensler	4	Philippe Hensler
John Hinde	2	John Hinde
Ivan Hitchenson	7	Ivan Hitchenson
Stan James	8	Stan James
Mike Daly & Ned Jiles	8	Mike Daly & Ned Jiles
Tina Kaufman	-	Tina Kaufman
Dougal Macdonald	8	Dougal Macdonald
Adrian Maren	1	Adrian Maren
Michael von Nekork	6	Michael von Nekork
Tom Ryan	6	Tom Ryan
David Sorenson	9	David Sorenson
Evan Williams	7	Evan Williams

RED HEAT

		A FISH CALLED WANDA
Paul Breyer	8	Paul Breyer
Bill Collins	7	Bill Collins
Kathy Connolly	8	Kathy Connolly
John Henn	7	John Henn
Paul Hane	4	Paul Hane
Sander Hill	5	Sander Hill
Philippe Hensler	6	Philippe Hensler
John Hinde	9	John Hinde
Ivan Hitchenson	6	Ivan Hitchenson
Stan James	4	Stan James
Mike Daly & Ned Jiles	8	Mike Daly & Ned Jiles
Tina Kaufman	-	Tina Kaufman
Dougal Macdonald	8	Dougal Macdonald
Adrian Maren	8	Adrian Maren
Michael von Nekork	6	Michael von Nekork
Tom Ryan	6	Tom Ryan
David Sorenson	4	David Sorenson
Evan Williams	8	Evan Williams

MAFAMUSA

		REPASI - MIND MARCH 1981
Paul Breyer	9	Paul Breyer
Bill Collins	8	Bill Collins
Kathy Connolly	7	Kathy Connolly
John Henn	7	John Henn
Paul Hane	3	Paul Hane
Sander Hill	8	Sander Hill
Philippe Hensler	7	Philippe Hensler
John Hinde	8	John Hinde
Ivan Hitchenson	7	Ivan Hitchenson
Stan James	8	Stan James
Mike Daly & Ned Jiles	4	Mike Daly & Ned Jiles
Tina Kaufman	6	Tina Kaufman
Dougal Macdonald	-	Dougal Macdonald
Adrian Maren	7	Adrian Maren
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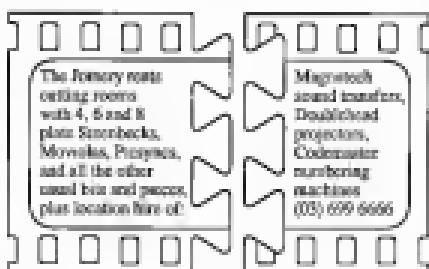
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Supervisor	Steve Hirsch
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Director	Tom Wright
Supervisor	Jeff Gandy
Photographer	Howard Sacks
Editor	Howard Sacks
Length	10-12 minutes
Genre	Documentary

SYNOPSIS: A look inside the television

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Prologue	Extreme Meow
Epilogue	Paul's Melody
Intermission	From Another

BRUNNEN STRATEGIE

John	May 1868
January	Christina
in intent	Gause Wertheim
ing:	10 women
ing	Miss
ing next	(unwritten)
1868	Lis Gross (Wertheim), Karl Moltke (Lars)
1869	O. Moltke (Lars) (Wertheim), Max Goldschmid
1870	, Charles Ritter (Wertheim), Harry Cerny
1871	, Louis Gross (Lars) (Wertheim)
1872	(unwritten)

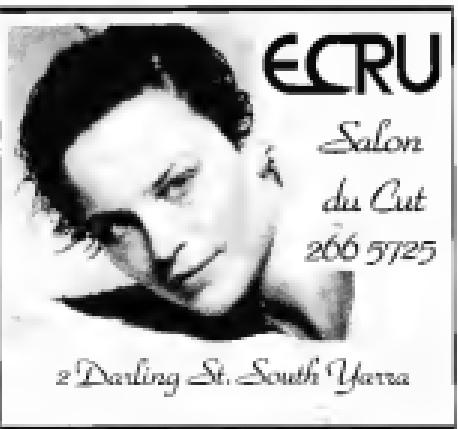
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Photographer	Ragnhild Brattmark
Best sportsperson	Johnny Isaksson
Editor	Eva Thompson
Best producer	Pia Åbergsson
Best production	Markus Åbergsson
Presentator	Görelind Carlén
Best reporter	Katrinne Ijpeit
Best anchor	Alex Berg
Best television	Ragnhild Brattmark
Comments	(Photo: Magnus Östlin)
Most witty	Magnus Östlin
Most serious	Bo Nilsson
Best interviewer	Görelind Carlén
Editor	Ulf Sandström
Advertiser	Ulf Sandström
Supervisor	Ulf Sandström
Advertiser	Ulf Sandström
By Peter Petersson	
Best reporter	Ulf Sandström
Best anchor	Ulf Sandström
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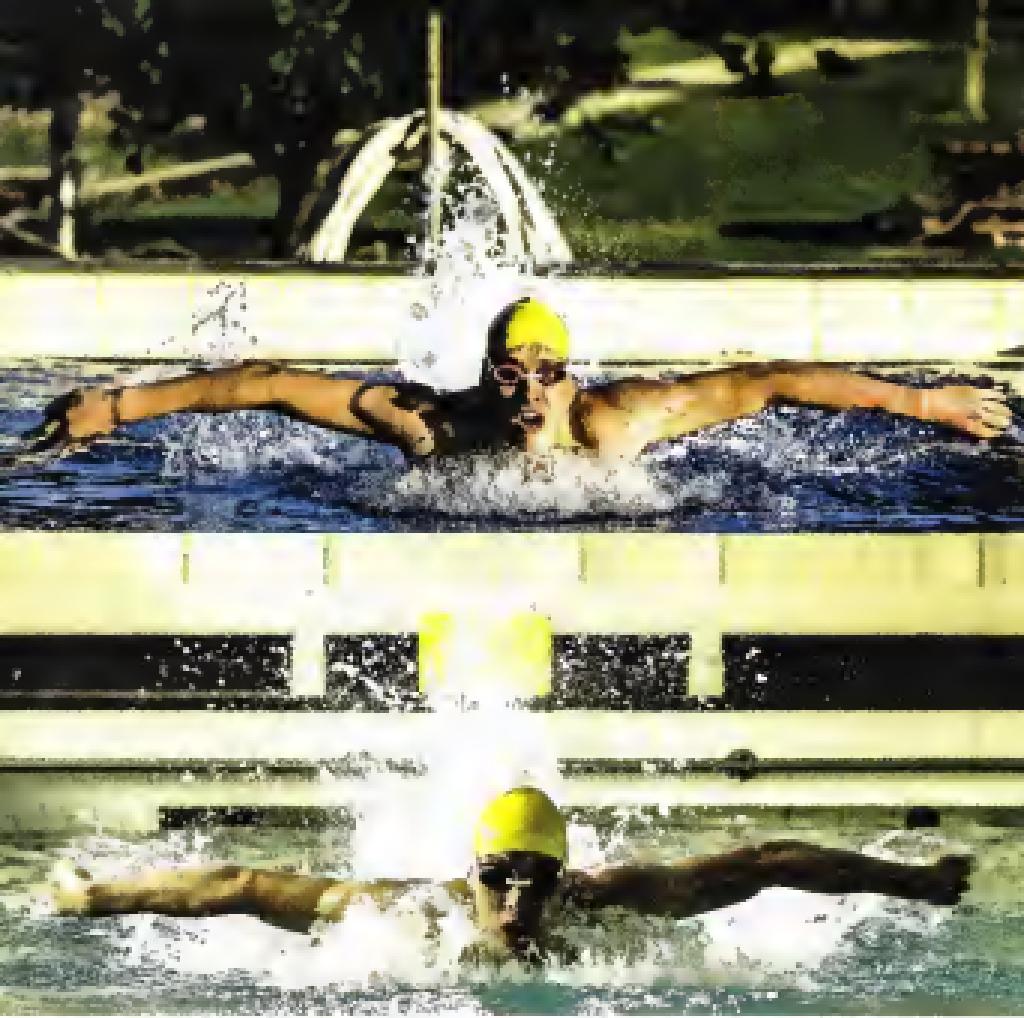
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